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## NYM CRINKLE'S FEUILLETON

**The Relation of the Star Actor to the Manager**—The Noble Army of Women Looking for Managers—What they Promise and What they Perform, Two Different Things—A Notable Case in Point—The Experience of Manager Hill with Tragedienne Mather—Some Food for Reflection—A Critical Estimate of Herr Barnay—The German Actor's Versatility.

The possession of ability is one thing. The recognition of it is another.

Here are two facts which explain the usual relation of the star actor to the manager.

A player may be a genius, and not only may nobody know it, but there may be doubts that anybody ever will know it.

A player may be without genius or talent. The work then of making the public recognize what does not exist becomes herculean.

At that point the manager and not the actor is the genius.

It is of these gifted personages that I desire to say something.

At this moment there are at least five hundred women in this city looking for managers.

They range all the way from infant prodigies to mature sirens with gray curls.

Without a manager every one of these out-reaching geniuses is obsequious, helpless, obedient, servile. To hear her talk you would not think butter would melt in her mouth. "If I can only find a manager," she says, "who will advance the money and make a five years' contract with me—I will be the most tractable, the most slavish, the most grateful of women. I'm not like the rest of them. Gratitude is my great point. I would rather die at any time than prove disloyal or break my word. But what can a poor woman of ability do without a manager?"

And echo always answers promptly: "There is one thing she can do. She can avoid breaking a contract.

"I am sure," they all say, "that if a man like Mr. Hill were to take hold of me for five years he would make a fortune."

Their anxiety to have men like Mr. Hill make fortunes is one of the phenomenal points of their unselfish characters.

There is one consideration which prevents all managers from making five-year contracts with all geniuses.

It is this: The manager has no sort of guarantee that genius, when recognition is secured for it, will have the slightest consideration for the other genius that invested capital, took all the risks and burdens, and in most cases manufactured by indomitable work the whole article of success out of nothing.

The dramatic pathway is strewn with the wrecks of managers who trusted not wisely but too well—the obedient, docile, ambitious and amenable talents that came to them—only to find, before they got through, that the docile things having once secured public attention, unload their manager with an indifference that cannot be fathomed.

Mr. J. M. Hill remains in the minds of all these female geniuses the archetype of what a manager should be.

"If he would only do with me what he did with Miss Mather," is the outspoken wish that I have heard on all hands from pubescent inability up to decayed incompetence.

I suppose the brilliant managerial feat of making Miss Mather the idol of New England, has flooded Mr. Hill's desk with more mail, and blocked up his office with more women—who come from every school district from the Red River of the North, to the bayous of the Southwest, than ever distracted a manager before.

I happened to be present when Mr. J. M. Hill first saw Miss Mather and proposed to make a long contract with her. He had a very clear idea of her capacity, her limitations, her want of education, and her redundant vigor, and I remember that he remarked:

"No manager can make character for an actress. The best he can do is to manufacture a reputation. But he has to assume a commercial risk, for when he has manufactured it, he has no claim upon it."

I don't know how much money Mr. Hill, as a manager, invested and spent in creating the present reputation of Miss Mather; but I know it was considerable, and for one whole year it was a steady outlay of preparation, based on a faith in the woman that she would allow him to recoup himself after he had equipped her.

And such must be the commercial view and purpose of any manager.

It is all open to this risk, that no manager can get any sort of guaranty that when he has lifted the actress by sheer force into a conspicuous position that means success, she will not turn round and tell him it was her genius and not his work that did it.

This is made all the more likely to occur, from the fact that the manager has to praise her genius and make the public believe in it, and the first one to be convinced by his methods is the woman herself.

The present disagreement of Mr. J. M. Hill and Miss Mather has this old and familiar basis. Mr. Hill for a year or two has been reaping his reward for his money risked and spent. Miss Mather having in the meanwhile acquired a husband, that new factor who has had none of the risks or toil or labor of preparation, objects to Mr. Hill's emolument, and uses his wife as the objector.

I suppose it would be impossible at this

plished it is almost impossible to verify the work or establish the claim.

A few managers, agents, and journalists may know how persistently Mr. Hill's work was carried out; how successful it was, and how absolutely worthless in a commercial sense. Mather was without it. But the public will always believe that Mather is the genius or the artist that Mr. Hill's tactics taught them to believe she is; and they will, therefore, conclude that her success is the legitimate result of her ability.

From Jenny Lind to Christine Nilsson the manager has been the big factor in what are called American successes. I believe Max Strakosch spent about fifteen thousand dollars in advertising Nilsson before she came to this country, and when she came the American public fell at her feet. Nothing of the kind was done for Titjens or Fursch-Madi, both of whom were superior artists, and the public re

more, travel farther, eat less and sleep less than any class of men I know. They swear by their star in and out of season. They climb newspaper stairs at all hours. They invent, discover, subsidize, browbeat, cajole. They never stop at expense. They give every thought and faculty, night and day, to the publication of their star's merits. They lie, suffer, and pocket insults.

But there always comes a time when the star quietly avails him or herself of the results and gets another agent or manager, and then the worker that is left sees the player and the new agent reaping the benefits of his drudgery. I am not going to suggest any remedy. I don't know that there is any. But I put it before the five hundred geniuses who want managers that it is their duty to find some way of guaranteeing a manager—if they expect him to invest money on their empty word of loyalty.

not, or she would have a stricter commercial sense.

I did not intend to say all this when I began writing this article. I had it in my mind to write about the German actor Herr Barnay, who is playing this week at the Academy of Music. But you see how one gets led away.

Barnay is really one of the finest artists the German school has given us. I was very much pleased and interested by his performance of Othello, in which, although he follows the Schlegel idea, and makes Othello, instead of a baptized Saracen, a full-blooded negro in whom is the wild nature of that zone which generates the most ravenous beasts of prey—nevertheless marks all the tumult of elemental passion with such reasonableness of nature that we forget the quality of the beast in the *finesse* of the artist.

It was interesting to me to observe the Saxon, I had almost said the Gothic, character of this Moor as contrasted with the Latin intensity of Salvini's. Barnay did things which Salvini would not dare to do. For example, he struck Desdemona squarely across the face a vicious blow with a roll of paper or parchment. He caught her face in his hands once or twice when his soul was torn by contending doubts and suspicions, and tried to talk with fierce inquiry into her soul. It was a tremendous picture of devouring incertitude. A flame of wrath touched with tenderness as he looked into her eyes. In the farewell speech he began taking off his official robe, and as he pronounced the words, "Othello's occupation's gone," he threw it from him. In the violent scene with Iago, he caught the ancient by the throat, bent him backwards over the table, and then throwing him to the floor, drew his weapon to kill him. But this scene awakened no enthusiasm. It lacked the murderous, up-flashing earnestness that Salvini gave it. Elsewhere in his portrayal of his misery, and not his animal instincts, his German audience applauded him tremendously.

I saw him play Lear on Monday night. The pathos of it was marvellously fine. I don't know that I ever saw the petulance of dotage so gracefully portrayed or the progress of insanity so nicely marked in "business."

Herr Barnay is a veritable actor, as indeed all successful German actors must be. On Wednesday he played Marc Antony, William Tell, and Richard III. at one performance. He is a man of commanding presence, with a voice that reminds me again of the truth of Madame de Staél's remark, that an actor's genius betrays itself first of all in his tones, never in his articulations. He loses himself in the part he assumes, which fact takes us back to an era of acting prior to Mr. Irving's, when it was not held to be a sign of ability to ensnare every part in one's own personal peculiarities.

Perhaps no severer task and test can be given an actor than to make Lear continuously interesting to a modern audience. Masterpiece as the drama is, it plays heavily to the senses of to-day. It is not nearly as concrete as Othello, and its psychologic insight is not easily apprehended by a mixed assemblage of pleasure seekers. If Mr. Irving were to attempt this play he would "revive" it. He would at once proceed to reduce it to an objective panorama, in which the havoc of the elements would catch the senses of everybody, and we should then hear a great deal about the noble contribution Mr. Irving had made to histrioism.

Herr Barnay played Lear with a poverty-struck entourage. The storm scene was weakly absurd by any measurement of modern stage facilities, but he held a vast audience intensely interested to the end, and they forgot to criticize his thunder or his lime lights in the storm of his passion, and the light of his imagination.

I don't think any greater praise can be given him than this.

NYM CRINKLE.

Osmond Tearle is going to make a strong bid for popularity as a star in England, and is now preparing the way with a class of advertising matter that will surprise the natives. He has gotten out a very handsome brochure of thirty pages, containing a portrait of himself and press notices, and of these he has had about eight thousand printed. As for photographs, which are used very sparingly for advertising purposes in England, he intends taking over with him an inexhaustible supply of all sizes, and has already had many taken by Sarony, which are the largest ever taken direct from the camera. Mr. Tearle was recently obliged to say "No" to the following tempting cablegram: "Can you accept leading position, Drury Lane, April? BLACKMORE."



LOUISE THORNDYKE.

date to make Miss Mather understand or acknowledge what Mr. Hill has done for her.

As an independent onlooker, I may perhaps be permitted to say that he labored very hard and spent a great deal of money to make an artist of her, and to keep people from finding out how absolutely ignorant she was not only of art, but of the ordinary knowledge which comes of a common-school education. Her natural dramatic instincts were large and obvious, but she was rugged, coarse, and wholly undisciplined. He gave her tutors, furnished her with books, shut her up to a studious life for over a year, sought to stimulate her ambition, created public curiosity, and allayed it with discreet information that flattered the woman and tickled the public.

That all this was looked for, was depended upon, had commercial value, and was subject to contract no one will dispute. But once accom-

plished them with indifference. Albani, not being "handled," was a failure, and she proved an infinitely better singer than Nilsson.

Max Strakosch to-day is among the operatic wrecks along with the managers who poured their money out to make Theodore Thomas. You will see some of them flitting about Fourteenth Street on their uppers. If you ask who that phantom is, they will tell you he managed Theodore Thomas or gave opera.

I heard a manager say once that the only way to make a woman keep her contract was to marry her. I believe he tried it and failed.

It was an argument that proved too much, for the woman married every manager afterward who made a contract with her.

Nothing has so roused my wonder and admiration at times as the work that men like Sargent, McCloy and Will Hayden do for their stars. They are the most tireless workers known to any form of business. They think

Some female genius ought to be able to tell me how a manager is going to make her act if she chooses to fall sick.

She ought to inform me how he will prevent her from getting married.

It's all very well for the innocent to say as she invariably does: "Oh, I'm wedded to my art." The manager knows that there is very little wed that way.

The case of young Hofmann is a good illustration of the precarious nature of professional contracts.

There are only two reasons why a manager should devote himself to securing the future of a woman:

He must see money in it, or he must have a personal interest in the woman.

Search as long as you may you will not find another reason.

As a rule his object is a commercial one. Unfortunately, as a rule, the woman's is

## At the Theatres.

BUJOU OPERA HOUSE—THE PEARL OF PEKIN.

Pearl of Pekin	Alice Johnson
Fineille	Irene Verma
Pierre	Clarettte Vanderbilt
Angelique	Carrie Behr
Pepe	Grace Wilson
Fantine	Beth Phib
Petit Pierre	Philip Hulman
Sesoriki	J. W. Herbert
Tyfoo	Louis Harrison

Lecocq's *Fleur de Thé*, an old and unscientific opera bouffe, was revived after a lapse of years under a new name and in quite a gorgeous fashion on Monday night at the Bijou. The house was crowded by one of the peculiarly mixed first-night audiences on which the Bijou has an unenvied monopoly, and the spectators seemed in a humor to be pleased. But the rocco libretto and the patchwork music were very tiresome, and the only relief was afforded by the burlesque wheezes and topical verses perpetrated by Louis Harrison.

The Pearl of Pekin, as the piece is now called, hinges upon a very frail plot. An amorous young French quartermaster in Pekin is arrested for concealing a native woman, who happens to be the daughter of a powerful mandarin. According to the law of Tsing the man must marry her. Pierre is married already, and the Chinaman's heart is set on Sesoriki, the Mandarin's Japanese captain of guards. They plan to exchange Mrs. Pierre for the Pearl of Pekin, but the scheme only partly works. Things are looking blue for the jolly quartermaster when his ship's company arrive and rescue him.

The dialogue is clumsy and pointless. Except for the flavor of the piece which some of the sang gave to portions of it, there was nothing to excite the risibilities of even a Bijou audience. In the original there is little that is inherently comic in the piece. The story is thin, the situations stupid, and the action drearily slow. The present adapter has retained and aggravated these faults—he certainly has not ameliorated them. The music is decidedly dull. Here and there are some pretty bits, but the numbers—and particularly the cacophonous passages, which are meant to suggest the music of the Flower Kingdom—are neither musically nor "catchy." All sorts of liberties have been taken with Lecocq's score: but no one can object to that, for the original score is so infernally uninteresting. Mr. Kerker has levied on a variety of composers of all grades for supplies, and has contributed one or two little things himself that are, by the way, a vast improvement on Lecocq.

The dresses were very showy and picturesque, although the kinship to the Japanese dresses of the late Mikado robbed them of novelty. The Chinese maidens were pretty in their tea-box robes, while the contrast afforded by the stalwart imperial guard, the shapely girls dressed as sailors, the native attendants, etc., was effective.

Mr. Harrison was somewhat amusing in his own peculiar way as the Tyfoo. His topical song made a hit. Miss Verma looked better than the sang as the vivandiere Fineille. Mr. Branson, the tenor, vocalized generally as Pierre, although he acted with more of the opera bouffe spirit than any other concerned in the representation. For the rest of the cast it may briefly be said that the women were evidently selected solely for their physical points and the men for their capacity to buffoon. The scenery was excellent. It was painted by Meurer, Ullit and King. A number of Chinamen viewed the representation of life in the land of José and Confucius with more or less wonder from the boxes and galleries. The Consul, who sat in silken robes in the left stage box, pulled his pig-tail when he was asked his opinion of the ethnological accuracy of the production after the performance, and pithily said: "Hi-yah-humck-ha-yeo-georomashyah," which, being translated, was, "Melican girls belly fine."

However wayward may have been the historical Edmund Kean, his character looks still less laudable in the hands of Alexandre Dumas. So seen, he appears to have been a decidedly loose personage, with a taste for pot-house revel and low intrigue, vague notions of the law of *suum et tuus* as regards his neighbor's property or his neighbor's wife, a remarkable facility at transferring his affections on the briefest notice, and a passionate irritability of temper which verges on insanity. On this last trait the author, in effect, builds his piece, for the one crucial scene—the *salle à fairs* of the French critics—is the well-known one where the actor, using the real audience for his mimic theatre, goes frantic over the presence of the Prince of Wales, in attendance on Lady Helena in a stage box of the (real) theatre, is assailed by hoots and hisses from the (real) audience, and dragged off by actors who emerge from ambush and clamber over the footlights of the (real) stage. His one good trait, a certain rough bravery and chivalry toward women, makes a striking incident for the preceding act, where, in the guise of a sailor reveling in a waterside tavern, he thrashes the ruffian who insults him, protects Miss Danby, and taunts and bullies the libertine Lord Melville.

The piece is loose and inconsequent, with a vague and straggling sort of plot, and a weak and unsatisfactory denouement, by which, when cast off by his aristocratic sweetheart, he shifts his devotion to the stage-struck Miss Danby, and starts with her for an engagement in New

York, a climax which, without the French text to refer to, we shrewdly suspect to have been "gagged" in the German version.

On his long-delayed appearance at the Academy on Thursday last, Herr Barnay was greeted with warm applause from a full house, and henceforth had his audience completely with him. He plays Kean in just the frank, brusque, rough-and-ready way demanded by the role, and good as was his acting in the Hamlet interlude, he was even more picturesque and forceful in the tavern row, and the wild irritation of his pleading with the Prince before "going on" as the melancholy Dane.

He was well seconded by the principal members of the support. Ranzenberg made an excellent Prince of Wales—easy, well-mannered and selfish, but superficially good-natured and, in his way, generous. Hermann Haack is in his element as the fatuous and much-befooled husband, Count von Coefeld, and Gustav Kober, one of whose specialties is kindly old men, gave an admirable character sketch of the shrewd, faithful old prompter. Hermine Reichenbach was acceptable, if a little conventional, as Anna Danby, and Antonie Ziegler entirely wooden and commonplace, as the fickle Lady Helena.

The support otherwise was good throughout, but the piece dragged, partly through its inherent weakness; partly, too, through the diffusion of the action over such an "entre-acte" and desert idle" as the Academy stage—about as fit a place for comedy as Madison Square Garden—and the entirely unnecessary and wearisome waits between acts.

On Friday Herr Barnay gave *Othello* before an audience which, though fair in numbers, looked rather thin in comparison with the crowd of Thursday, especially when thin-sown over the Academy benches. In the interpretation of the role there are, it might be said, two principal and clearly defined schools. The one, as represented by Forrest, Booth, and the long series of Anglo-American actors who have illustrated it, might be called the classical, and makes of the hapless Moor a stately and dignified personage, differing only by a slight shade of complexion from the refined and cultivated cavaliers and grandesse of the period. The other, as shown by Salvini, gives the intensely realistic view of the character—a passionate, untamed child of nature, in whom the native savagery of the Oriental is but thinly veiled by such training as he has taken on in his intercourse with Western civilization. Barnay's Moor lies in some sense between the two, though with a decided preponderance of the naturalistic element. His speech before the Senate is almost homely in its unaffected simplicity, with short and broken phrases, and abrupt, almost embarrassed, gestures and inflexions, as of a man who feels literally that

Read as I am in my speech.  
And little buss'd with the soft phrase of peace.

His affection for Desdemona has all the effusiveness of a frank and boyish nature, and his alternations of trustfulness and jealousy, under the slow torture of Iago's insinuations, have the same stamp of impulsive crudity and guileless directness of nature, till driven to madness he beats his tormentor to the earth and spurns him with an animal ferocity, which up to this time Salvin alone had attained. In and through all, his methods are natural and simple. He rarely or never rants, even where a weaker artist would be betrayed into bathos and exaggeration, and in the crucial moments of his passion, his stalwart person and splendid voice give a peculiarly penetrative force to his delineation. If any deduction should be made from this general praise it might apply to the few moments after the murder, a trying problem for any artist, where the gradual crescendo of intense feeling must be supplemented by peculiarly imaginative and delicate treatment to avoid the evident danger of anticlimax. To this disadvantage Herr Barnay a little succumbed. As a vivid contrast, the low type of Jess in vulgar hilarity and in the bitterness of starvation and despair, was portrayed with fidelity—in the tavern scene; indeed, with a fidelity touchingly painful. The Mark Leggard of Daniel Jarret and the Kridge of George S. Fleming were very good. Harry Brahan played Ben Cribbles with considerable comic power. Next week, Evangelice.

The Windsor Theatre was partly filled by a good-natured audience on Monday night. It seemed to highly appreciate Dan'l Sally in his domestic drama, Daddy Nolan. The piece, as we have heretofore said, depicts contemporaneous local life, and both dialogue and action are replete with hilarious fun. Mr. Sally's Irish witticisms, songs and dances were loudly applauded. Con Malvey as Jimmy Nolan gave a clever impersonation of a bad boy. Max Arnold was satisfactory as Fred Eichler, the German. Mlle. Arzula, with song and dance, made a lively Patty. Mrs. Nelson Knease as Mrs. Nolan was commendable. The stage setting was good throughout. The scene in the last act, showing Brooklyn Bridge, was especially praiseworthy.

A large audience was present at the People's last Monday evening where A Rag Baby was the attraction. The company comprises a lot of clever people, far too good for this silly farago. Charlie Reed and George Parker deserve special mention for their excellent work. Hoodman Blind is to be the bill next week.

Tony Pastor's varied bill of entertainment was well received by a large audience on Monday. Among the attractions were Frank Bush's Hebrew sketches, I. F. Lamb's venetian triology, John Daly and Annie Devere's sketch of the Two Servants, and numerous other items. Next week Mr. Pastor's new Summer traveling company will be seen and heard.

On Monday evening Herr Barnay continued his Shakespearean series with a peculiarly strong and dignified interpretation of King Lear. It offered in its main lines the same traits we have already pointed out in previous representations of the same artist. It is simple, direct, and impressive where these qualities are required; intense and pathetic where intensity and pathos are most in place. The quiet yet imaginative realism of the mad scene on the heath is among the best things we have yet had from this strong actor, and the fearful despair of his scenes with his ungrateful daughters is no more than the text and situation imperatively demand. Throughout the whole play Herr Barnay excites our admiration by the minute and careful attention

to detail which we have continually urged, is a prime characteristic of the best continental work, while he compels our sympathy by a pathetic fervor which must spring from the artist's temperament rather than his method.

Hermine Reichenbach is far from being an artist of genius, but she continually gains on our sympathy by taste, discretion, good method, and a sweet and gentle temperament. She makes a highly acceptable Cordelia. It would be pleasant to say as much of Antoine Ziegler and Auguste Burmeister as the wicked daughters. As it is always easier, however, to be hateful than to be lovely, they were sufficiently repulsive by their very hardness and inanity.

Moritz Moritz gave a very clever and genial picture of the fool who is wiser, through all his crack-brained whimsies than the same folk around him; and Kober was excellent, as usual, as the suffering Karl. Ranzenberg, it is unnecessary to repeat, is an admirable walking gentleman, but a poor character-actor, and a very milk-and-water villain. He made a curiously debonair and cheerful Edmund, and gave the impression that treachery, adultery, and murder are rather pleasant social eccentricities than otherwise. The waits were insufferably long, as usual, and the music which is supposed to fill these dreary pauses made them seem doubly tedious with their ear-splitting cacophony.

On Monday, the New Mugg's Landing was presented at the Third Avenue Theatre to a large audience that was well-pleased with the bright dialogue and many funny situations of this well-known piece. Carlotta as Mugga proved to be an able successor to Francis Bishop. She is pretty, has a good voice, and is an excellent dancer. Alfred McDowell as Asa Beck shared the honors with the star. Good support was rendered by the rest of the company, while the scenery was excellent. Next week, the Two Johns company appear at this house.

Hoodman Blind was the play presented on Monday night, at the Grand Opera House, to a good-sized audience. Frederic de Bellville's Jack Yeulett, which was in many respects a pleasing performance, was, however, disappointing to those who looked for a typical representation of an English yeoman farmer. The part contains strong opportunities for pathos and dramatic power which were weakened by the handsome actor's *bonhomie* peering out from under all his work. The result was the picture of a light-hearted Irish "boy," without the brogue, rather than the earnest English nature. Viola Allen deserved warmest praise for her wide range of acting ability in the two characters of Nance and Jess. The sweetness and grace of Nance under the extremes of joy, distress and sorrow were admirably depicted. As a vivid contrast, the low type of Jess in vulgar hilarity and in the bitterness of starvation and despair, was portrayed with fidelity—in the tavern scene; indeed, with a fidelity touchingly painful. The Mark Leggard of Daniel Jarret and the Kridge of George S. Fleming were very good. Harry Brahan played Ben Cribbles with considerable comic power. Next week, Evangelice.

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The two ladies—*place aux dames*—have both the preliminary merit of being remarkably pretty, graceful, and prepossessing girls, but they differ in artistic quality. Amanda Fabbri has a sweet and flexible soprano, and sings, barring an occasional flat upper note, with taste and good method. Attalie Claire, who has a light mezzo-soprano, *not* a contralto voice, is equally pleasing to the eye, but she sings with slight vivacity, with deficient intonation, and a very commonplace method.

Barton McGuckin who has been heralded with much preliminary acclaim, does not, on the first hearing, appear to be the coming tenor we lay for. His voice is sweet in timbre, but throaty in quality; his phrases ill, and his intonation is occasionally very faulty.

William Ludwig is well known from the past representations of the Opera Company in former seasons. He has a fine voice and a sturdy, manly way of singing which condones a good deal of imperfect method. He is at his best in quiet and pathetic passages; in more dramatic work his style grows rough, and he is apt to get off the key. His singing, however, both in the Maritana airs and the Irish melodies, pleased the audience immensely, and his performance of the favorite, "Wearing of the Green," roused his patriotic hearers to a tempest of enthusiasm.

Mr. John Cheshire played two or three harp solos, as on a patriotic Irish festival, perhaps he needs must do. All the same, we wonder whether people who do such things are oppressed with the fearful sense of judgment and a world to come!

The Henriette, with all the surroundings which characterized its interrupted run at the Union Square, was seen on Monday night at Niblo's. Messrs. Robson and Crane, Charles Kent, Henry Bergmann, and Misses Felter, Johnstone and Waldron found large favor at the hands of this good-sized assemblage. The piece was witnessed most attentively and applause was frequently heard.

La Tosca is drawing crowded houses at the Broadway Theatre. Seats are sold far in advance, and the run of Sardou's play is assured in the financial sense. If opinion is divided as to the artistic merit of the play there is but one view expressed of Miss Davenport's really

remarkable acting in the title-role. Mr. Mordaunt lends able support to the star, but otherwise the company is mostly weak and inefficient.

Mr. Irving is rapidly alternating the favorite plays in his repertoire during this, the fairest week of himself and Miss Terry at the Star. For the rest of the week Olivia, The Merchant of Venice, and Louis XI. will be given. Olivia is the selection for the last night. After the performance the company will go directly aboard the Inman steamship, which will be held for their coming below the bar in the harbor. A small boat will transfer them and their luggage aboard. Then, for England, ho!

Town and Country will be followed at W. J. L. on Friday night by Bulwer's Money. These old comedy revivals are incomplete and perfunctory, and they excite no marked degree of interest. The business continues to be steadily bad.

Pete will soon reach its 150th performance at the Park, and preparations for celebrating the event are going on. Meanwhile the piece draws in a manner that is gratifying to Messrs. Harrigan and Hanley.

On Monday next the 150th representation of The Wife will take place at the Lyceum Theatre. Souvenir.

Maggie Mitchell plays Maggie the Midget and Fanchon and Jane Eyre at the matinees this week at the Fourteenth Street Theatre. Next week The Still Alarm will be seen here again with Harry Lucy as Jack Manley.

Heart of Hearts runs smoothly at the Madison Square, where it will continue to be presented for another fortnight. Then a new piece is to be produced. It is now in rehearsal.

Robert Mantell's engagement at the Fifth Avenue Theatre extends to the close of next week. Monbars is a piece which appears to find favor with the public, if not with the critics.

Arcadia is in its fourth week at Dockstader's, and Corinne is becoming a favorite with Broadway playgoers. Monte Cristo, Jr., will shortly be brought out.

On Thursday of next week Paul Kauvar's root performance will be commemorated with appropriate souvenirs at the Standard.

The Casino's disputable shareholders have no effect on the Casino's Ermine, which survives every distraction and still draws houses that put younger attractions to the blush.

The Musical Mirror.

Four artists from the National Opera company appeared on Saturday and Monday evenings at Steinway's in concerts of Irish music. To bring Vincent Wallace's Maritana under this head requires a certain elastic breadth of interpretation, but St. Patrick was, we believe, an indulgent saint—to everything but snakes.

The two ladies—*place aux dames*—have both the preliminary merit of being remarkably pretty, graceful, and prepossessing girls, but they differ in artistic quality. Amanda Fabbri has a sweet and flexible soprano, and sings, barring an occasional flat upper note, with taste and good method. Attalie Claire, who has a light mezzo-soprano, *not* a contralto voice, is equally pleasing to the eye, but she sings with slight vivacity, with deficient intonation, and a very commonplace method.

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William Ludwig is well known from the past representations of the Opera Company in former seasons. He has a fine voice and a sturdy, manly way of singing which condones a good deal of imperfect method. He is at his best in quiet and pathetic passages; in more dramatic work his style grows rough, and he is apt to get off the key. His singing, however, both in the Maritana airs and the Irish melodies, pleased the audience immensely, and his performance of the favorite, "Wearing of the Green," roused his patriotic hearers to a tempest of enthusiasm.

Mr. John Cheshire played two or three harp solos, as on a patriotic Irish festival, perhaps he needs must do. All the same, we wonder whether people who do such things are oppressed with the fearful sense of judgment and a world to come!

The Tenth Thomas Symphony Concert will seem to some tastes hardly up to the high standard of that fine series, though it offered some interesting material. The Eighth Symphony of Beethoven was bright, breezy and strong and admirably played.

Mr. Michael Banner would seem not to have been barreled (*vide* Carlyle) for a sufficient period. He is no longer a precocious lad, and he is just as far from being a finished artist. His interpretation of the difficult Bruch concerto, No. 2, for violin and orchestra, was crude and defective. He shows considerable familiarity with the fingerboard, but his bowing is weak, his tone thin and cold, and his intonation often distressingly faulty.

Giulia Valda sang Rubenstein's fine air, Der Daemon, with a rich wealth of voice, and a peculiarly certain and brilliant, though rather unsympathetic method.

The symphonic fantasia, Italy, by Richard Strauss, marked on the programme as new has some fine qualities with much which it is difficult to praise. The andante, On the Campana, is sometimes rich and dignified, at others merely noisy, in a pseudo-Wagnerian fashion. The allegro has more of the noise and less of the dignity. The andantino, On the Shores of Sorrento, is really poetic and expressive, but the final allegro molto is almost insupportably harsh, eccentric, and blatant.

## The Amateur Stage.

THE AMARANTH IN BELLE LAMAR.

It is rarely that an amateur society is enabled to cast a piece as successfully as was Belle Lamar, the play given by the Amaranth Club recently at the Brooklyn Academy. Belle Lamar, as produced years ago with John McCullough in the leading role, was a failure, but the author, Dion Boucicault, has since written in an Irish comedy part which is really the most prominent role in the new version, and lightened the play throughout its various scenes. This introduced character, Fin, was in the hands of Percy G. Williams who, to the general surprise, made a most acceptable Irishman—brave and all. Ida E. Williams showed to more than usual advantage in the part of Katie, Fin's sweet heart, bringing a buoyancy and naturalness into the impersonation that was greatly relished by the audience. Harry T. Hill was excellently made up as Uncle Dan, an old negro servant, and brought the part into defined prominence by his skill as a comedian. Albert Meafey, who, as an eccentric comedian, holds a place in the front rank among the Brooklyn amateurs, ably seconded Mr. Hill in the small role of Jakey, a colored boy. The other comedy part in the play, Dr. Merryweather, was rendered in unctuous tones by George C. Brainerd, who is not seen as often in amateur work as in his specialty. Ella Greene, whose identity was successfully hidden in the make-up of Cuba, an octogenarian girl, deserves first consideration among the ladies of the cast—and all did well—for a portrayal calculated to tax the strength and efficiency of an experienced professional. The death scene was well adjudged in a dramatic and theatrical sense, and consequently got a curtain call. Ada Woodrow, though not especially successful in the part of Isabel Bigh, was quite successful in her representation of the least amateur actress. Alfred Young, as Philip Bigh, gave an even, creditable interpretation. Frederick Brown, as Chauncy Lamar, showed that he is beginning to get some control over his arms and limbs. It was by all odds his most promising effort to date. S. G. Acton, Jr., who was in a small role—Schuyler—is most successful in his part as a small-town boy. He was rendered in unctuous tones by George C. Brainerd, who is not seen as often in amateur work as in his specialty. Ida E. Williams showed to more than usual advantage in the part of Katie, Fin's sweet heart, bringing a buoyancy and naturalness into the impersonation that was greatly relished by the audience. Harry T. Hill was excellently made up as Uncle Dan, an old negro servant, and brought the part into defined prominence by his skill as a comedian. Albert Meafey, who, as an eccentric comedian, holds a place in the front rank among the Brooklyn amateurs, ably seconded Mr. Hill in the small role of Jakey, a colored boy. The other comedy part in the play, Dr. Merryweather, was rendered in unctuous tones by George C. Brainerd, who is not seen as often in amateur work as in his specialty. Ella



## PROVINCIAL.

BOSTON.

Notwithstanding the terrible weather of last week all the Boston playhouses kept open their doors as usual, with a single exception, *Das Sully*, who was billeted with *Daddy Nolan* at the *Howard* on the 12, was unable to get here from New York, and the house was closed for two nights. *Fifteen* on the 13, was the last probability of *Daddy's* a man's connection. Manager *Harris*, with his accustomed energy, cast around to supply the gap, and brought together a combination of attractions which crowded the house during the rest of the week.

Business was fair at most of the theatres, although there was a strong falling off in the suburban attendance.

At the *Boston*, *Margaret Mather* appeared during the week in *Leah, Juliet, Rosalind*, and as *Juliana in Robin's* comedy, *The Honey Moon*. She made no very strong impression in either, a fact partially owing to the quality of her co. *Margaret* has undeniably talent—some insist upon calling it genius—but the process of development seems to have come to a standstill some time ago. This week the *Boston* stage is held by *Dolores*, a special star drawn from *Edgar* and *Edgar's* pictures. *Dolores* and *Edgar* with magnificent scenery, gorgeous costumes, and fascinating music. The piece consists of five acts and ten tableaux, with split-ball effects.

At the *Globe* *W. A. Mestayer* and *Theresa Vaughan* are doing an immense business with one of the worst constructed, almost tasteless pieces that have ever been our fortune. There is a fair deal of broad fun in it, however, and it brings out a class of patrons who seldom see the inside of this establishment.

*Fa la la* ran all last week at the *Park*, and this week *The Begum* is the attraction. The piece contains some catchy music not particularly original, has fine scenery, and gives ample opportunity for a sort of refined horseplay on the part of two or three of the principal characters. *Willie Sartori*'s company engagement of the *McCann* company comes to an end. Next week *Hoyle's Raz* by *o.* comes to the *Park*.

*Boucicault* is on his last week at the *Holmes Street*. *Munday* and *Tuesday* evenings *The Shanghaia*, the rest of the week *The Jilt*. Wednesday afternoon he dominates the receipts of the *International Copyright League*. Next week, *Madame Modjeska* begins a two weeks' engagement at this house, in *Macbeth* *Adel* *Nocturne*.

The *Two Old Crooks*, a new piece here, is running at the *Grand Opera House* this week, and *Passion's Slave at the Windsor*.

There is no change of bill at the *Museum*, where *The Ball of Haslemere* is in its seventh week.

At the *Howard*, *Reutz-Santley* comb. is doing an excellent business.

PHILADELPHIA.

The storm has been the absorbing topic here for the past week, but fortunately its influence upon theatrical business has been slight. *Das Sully* on the 12, and on the 13 there were some slight holdups, but then there were large advance sales at others, business was not injuriously affected, as the holders of tickets surmounted difficulties rather than lose their money. Several members of the *Ras of Luck* co., playing at the *Chestnut Street Opera House*, went to New York on the Saturday night preceding the storm, and of course were unable to get into the *Ward*, but their pieces were filled in other parts of the city.

*Reynolds* and *Edgar* are still at the *Ward*, and *Edgar's* repertory concerned in the performances. *Russell Bassett* and the other members of the *Sam'l of Posen* co. joined to appear at the *Lyceum Theatre*, were mobbed, and failed to reach home until Thursday night, the houses remaining closed until that time. The house was affected by the inclement weather was the *Chesnut Street* *Reynolds*. *Thomas*, when *Richard Mansfield* presented *A. P. Smith* on the 13, was on Monday night to a packed house, the orchestra having been driven into one of the upper boxes, and this sort of business continued all the week. Upon the whole, I think he deserved it, for his *Baron Chervil* is a marvelous creation. He is certainly not a pleasant personage to meet—that is, in the flesh—but it is impossible not to praise Mr. Mansfield's art, and the fidelity and art of his performances. I never admired the *Baron* more than I did *Hedda* and *Hyde*, and think I have spoken of Mr. Mansfield as a unique entertainer rather than as an actor, but if I did it was because I had not seen *Baron Chervil*, and I speak only according to my light at the time, and thereby did not act of injustice. Even now, as much as I admire the skill of Mr. Mansfield's creation, do not like the character, or the play, and consider him not fit for selection, for I have always advocated giving the play what they want, and Mr. Mansfield is winning both favor and money by presenting two very grotesque plays; but I regret that such plays should be popular, as I think they are an offence against the canons of good taste. I have always been an advocate of the ideal in art, and regret to see the growing taste for realism in the various plays. Mr. Mansfield's support was very good, and I hope his *Baron Chervil* will be a success. *John S. Knight*, appearing at the *Grand G.* in *Das Kaff*, apparently had a good week.

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# THE NEW YORK MIRROR.

5

rience." Col. T. W. Knox read a "Grizzly Bear" story, and James Whitcomb Riley closed the program with several dialect poems, making such a pronounced hit that he was recalled again and again, Senator and Mrs. Hearst gave an elegant reception in honor of the distinguished performers. Saturday evening, where such a delightful time was had, that was Sunday night, and the stars departed. Mrs. Cleaver's friend and guest, Catherine Willard, a beautiful and picturesque looking young lady, sang two songs very sweetly.—Colonel and Mrs. John Hay will be a text to the authors on Monday, and Senator and Mrs. Hawley another on Tuesday.

## JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Adelaide Radell played a farewell engagement 8 to 10 to other light houses, owing to Lenten season. Miss Radell will appear next season as one of the leading stars of a well-known opera co., Jules Levy comb. drew large crowds at the Florida Sub-Tropical Exposition 3-8, and will shortly be followed by Gilmore's Band. Katie Putnam 16-17.

## GEORGIA.

### ROME.

Nevis' Opera House (Frank P. O'Brien, manager): Frank I. Fayne gave a grand performance 14-15; a fair house. "Bart's" Edison 14-15. A Night Off, 15, will be the last engagement for the Winter season. Our new manager, M. A. Nevis, will then take charge.

## ATLANTA.

De Give's Opera House (L. De Give, manager): Little Church co., the entire week. A variety of plays have been presented at popular prices, and business has been fair. The troupe as a whole is a good one and deserves good patronage.

Item: The sale of seats for Joe Jefferson was commenced Thursday morning, and by Friday every good seat had been sold.

## ILLINOIS.

### DANVILLE.

Grand Opera House (A. W. Heinly, manager): McNish, Johnson and Slavin's Minstrels, 14, to crowded houses. Slavin did not appear. The troupe disbanded next season; Johnson and Slavin will be the leading stars of the new co., including the Selbians, and have also engaged Hagg Doughtery. McNish's co. will consist principally of English comedians and novelties. Only a Farmer's Daughter 16, to immense business. Kate Myers, who assumes the role of Justice, is a native of this city. Her father was Mayor of this city for several terms.

## PITTSFIELD.

Fishell's Opera House (Isaac Hirschheimer, manager): Only a Farmer's Daughter played here 12, to big business. Blind Boone 24. Oakes 31. This house under the present management is very popular and is doing better business than it ever did.

## STRAKATOR.

Smith's Opera House (F. W. Haines, manager): The McGibney Family 14, to a good house; in their usual first-class entertainment. The Sasse-Davis Dramatic co., a good average popular price attraction, in a repertoire of plays 15-17. Large audiences.

## ROCKFORD.

Opera House (C. C. Jones, manager): Monroe and Rice in *My Aunt Bridget* 15; fair house well pleased. Jasauschek presented Meg Merrilles to a good house 16.

## DECATUR.

Smith's Opera House (F. W. Haines, manager): McNish, Slavin and Johnson's Minstrels 13, had an immense audience. Few people who witnessed the back and smiling faces on the stage had a shadow of a thought of the existing hatred between Johnson and McNish, who no longer "speak as they pass by." Here McNish and his wife stopped at one hotel and the balance of the co. at another. Both proprietors laid the respective sides of their difficulties before the local press. The dissolution of the firm will leave nothing but the reputation and memory of one of the finest cos. in the country. *Shadow of a Great City* 15, to another fine audience. MacCollum's Opera co. 13-14.

## ELGIN.

Chicago Conservatory co. 13, presented a triple bill to fair house. The co. is better than the average traveling comb. Little Dora, in *Editha's Burglar*, showed remarkable talent 14. Monroe and Rice in *My Aunt Bridget* played to a well filled house. Jasauschek 17, Zeno 19.

Item: *My Aunt Bridget* co. will rest during Holy week.

## PANA.

Haward's Opera House (Raer and Raley, managers): Jessie Bonstelle as Trizelle, the Komp Heirens, played to a large and well-pleased audience 13.

## CALIFORNIA.

Opera House (Thomas W. Shields, manager): Marie Prescot's co. gave a satisfactory performance of *Ingmar* to a good house 12. Miss Prescot is an exceedingly accomplished young actress, but her support is mediocre.

## OTTAWA.

Grand Opera House (John Ferguson, manager): Pack and Farsman's *On the Trail* co. 12 and 13; business fair. T. H. Winsett's *Passion's Slave* comb. 14; good house.

## JOULIET.

Chatterton Opera House (J. H. Freeman, manager): Maria Abbott in *Only a Farmer's Daughter* 13, to a large and enthusiastic audience. "Mas Abbott" has a large, firm and vocal voice, will be a success. Her support is very good. *Shadow of a Great City* 17 to one of the largest houses of the season.

Item: George Williams will act as "advocate man" for the McNish, Kamz and Arno's Minstrels.—Manager Toohan and O. D. Jones, of the *Farmer's Daughter* co., had a little difficulty behind the scenes here, resulting in the arrest and confinement of Jones on the charge of assault.

## INDIANA.

INDIANAPOLIS.

At the Grand, 16-17, McNish, Johnson and Slavin's Minstrels presented a strong show to big houses. The estimable Slavin was sadly missed from the end. Some other of the co. was not the Bob Slavin that the program announced. Probably the best parts of the show were the Selbians and Leroux and Wilton. Clara Morris 19-20. John A. Mackey in *Pop* 21-22; Duff's Opera co. 20-21.

English's will open 22 to Mrs. Brown Potter in *Romeo and Juliet*. *Bunch of Keys* 23-24.

The Museums filled good week 18 with *Checkered Life*—asses, dogs and blank cartridges. Week of 19 only *A Farmer's Daughter*; week of 20, Bryant and Richeson.

At the Muse, curiosities as usual.

Elbow Shots: The once famous Zoo is now a clothing factory.—The Clark Mfg. co. sale was the largest of the season. Both theaters have open dates 26, 27 and 28 of March.—The Grand has open dates after May 8, but will close season July 1.—The Booth Barrett date is April 27-28. E. M. Costine, formerly backer of Jas. Rilly, in *The Widdler*, is managing McNish, Johnson and Slavin's Minstrels.—Sam M. Young, formerly manager of the Melville Sisters, is organizing a repertory co. for the winter. The co. will not have picture colors as before.—Martin T. Golden and Harry S. Robison are now at New Harmony organizing for next season.—Much press comment is given to Clara Morris, because there are "now no long waits between acts." Harry Sillers was in the city 14-15.—C. Lawrence Berry, Jay Rill, and other celebrities, also appeared.—Ferd Gordon, treasurer of the Museum, has returned from Terre Haute.—The Elks honored the McN., J. and S. co. 26, at which Carroll Johnson presided as chairman.

## SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): Shadows of a Great City 13 to large audience. Frank Daniels in *Little Puck* played to good house 17. Natural Gas 20.

Good's Opera House (J. V. Farrar, manager): Muddoo's Comedy co. to good houses 15-16. Spanish Student's April 6-7.

## FORT WAYNE.

Opera House (William Dolan, manager): Shadows of a Great City played to good business 14. Play well-staged and fair; good satisfaction. Very large house greeted McNish, Johnson and Slavin, minus Slavin, 15. *Bunch of Keys* 16.

## RICHMOND.

Grand Opera House (W. H. Bradbury and Son, managers): Chip o' the Old Block 15 to fair business. Julia Marlowe captivated a large audience 15, as *Parthena*.

Phillips' Opera House (J. H. Dobbins, manager): Frank Jones as Si Perkins 19.

## CRAWFORDSBURG.

Music Hall (Lannie Davis, manager): Si Perkins and his famous band 13, to a good and well-pleased audience. *Bunch of Keys* 13.

## EVANSVILLE.

Opera House (T. J. Groves, manager): Lizzie Evans in *Our Angel* 13, to good business. Marie Prescott and R. D. McLean 14-15, in Ingmar and Merchant of Venice. They deserved better patronage.

## MARION.

Sweeter Opera House (E. L. Kinneman, manager): Scott and Miller's Chip o' the Old Block to fair house 13. Ada Melrose欣赏ably in entertaining the audience.

## IOWA.

COONICK BLUFFS.

Dohany Opera House (John Dohany, proprietor): A large and appreciative audience greeted a *Bunch of Keys* 13, to good business.

## SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Hi Henry's Minstrels 12; good house. Being snowbound they 13 to 15. The Main Line co. booked for 13-14, were at W. C. Reid and could not connect. Held by the Enemy 16 to large business. Sheridan's Block plays poor George Parks' part well, and Mary Mills' Mills and Kathryn Kidder's role more of flesh and blood, than Hattie Scall comes close after Louis Dillon. Herrmann, assisted by D'Alvise, gave his magic bill 16 to a big audience. Dockstader's Minstrels 13: McKee Rankin, 24; Wilbur opera co. 25, week.

## NEW YORK CITY.

Opera House (J. N. Colden, manager): Jasauschek in her famous impersonation of Meg Merrilles was greeted by a packed house, 13, and gave infinite satisfaction.

## CLINTON.

Davies' Opera House (J. M. Davis, manager): Jasauschek to good business and a well-pleased audience, 14. The play, in my judgment, is not on a par with the genius of the actress. Emma Abbott 13.

## KEOKUK.

Kokuk Opera House (D. R. Craig, manager): Dixey in Adonis, 10, to small attendance. A *Bunch of Keys*, with Marietta Nash as Teddy, 16, for benefit of Firemen's Relief Fund, to good business. Roiland Reed, 23; *Keep It Dark*, April 7; *Hole in the Ground*.

## DAVENPORT.

Burt's Opera House (A. C. Man and Co., managers): The MacCollum Opera co., in a round of comic operas, entertained large houses week of 13-17.

## OSKALOOSA.

Masonic Opera House (G. N. Bechler, manager): *Bunch of Keys* had a good house, 14. Bookings for balance of season very light.

## KANSAS.

Crawford Opera House (L. M. Crawford, manager): Anna Pixley to a good house 10; star and support well received. *Fantasma* filled the house 12-13. Laura Bart sang nicely and was heartily encored. Little Tootsey was also a great favorite.

## LYNN.

Mus Hall (James F. Rock, manager): Dockstader's Minstrels 10; good house. Murray and Murphy, R. L. Downing, Rents-Santley and Two Old Croonies 12.

## NEW BEDFORD.

People's Theatre (William E. White, manager): Held by the Enemy nearly filled the house 8 with a refined and critical audience. Play and co first-class.

## NEW YORK.

The Opera house has been closed since Friday, and no attractions are booked for the week.

## NEWTON.

Ragdale Opera House (Joseph B. W. Johnson, manager): Fred E. Quinn's *Sam'l P. Posen* 14, to fair business. Frank Howard has been doing the part well since his arrival in this city. Considering the fact that Mr. Queen has played the part three times before. He does remarkably well. Super good, and particularly Florede Abell as Celeste, who, if she would use more care in her enunciation, she would greatly to her impersonation of the French Adventures.

## LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): Anna Pixley to a good house 10; star and support well received. *Fantasma* filled the house 12-13. Laura Bart sang nicely and was heartily encored. Little Tootsey was also a great favorite.

## TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Carleton Opera co. in *Ermine* and *Nan* 10-11, and *Aladdin* 12-13. The co. has been doing the part well since last year. *Sam'l P. Posen* 14, to good business. Star and co. gave infinite satisfaction.

## NEWTON.

Winfield Grand (T. B. Myers, local manager): Andrew's Comic Opera co. 9-10 in *The Mikado* and *La Mascotte* to good houses, and gave satisfaction.

## EMPORIA.

Whitley Opera House (H. O. Whitley, manager): Anna Pixley in *The Deacon's Daughter* 8; full house and delighted audience. Frankie Kemble in *Sybil* to good business 9. Frank Howard in *Sam'l P. Posen* 13 to a large house.

## KENTUCKY.

PADUCAH.

Morton's Opera House (John Quigley, manager): Marie Prescott in *As You Like It* to a fair audience 12. Her support is bad. It does her injustice. Wilson and Kunkin 26; Lillian Lewis 27.

## OWENSBORO.

Opera House (R. M. Conway, manager): Lizzie Evans 14 to a fair house in *Our Angel*. Miss Evans is a decided success, and gives evidence of much improvement since last year. Wilson and Kunkin's Minstrels 15; to a good house. Marie Prescott 16-17, in *As You Like It*, and Bratu, or the *Fall of Taquis*, to a good house. Star and co. gave infinite satisfaction.

## WINFIELD.

Winfeld Grand (T. B. Myers, local manager): Andrew's Comic Opera co. 9-10 in *The Mikado* and *La Mascotte* to good houses, and gave satisfaction.

## ROCKTON.

City Theatre (W. W. Cross, manager): Two Old Croonies was repeated to another large and well-pleased audience 13. Charles E. Verner, who was to have been in *Topeka*, and the audience rose up to him. The co. has been doing the part well since his arrival in this city. Not satisfied with having Sam'l P. Posen 14 to the time the co. arrived in this city, he did not return. He does remarkably well. Super good, and particularly Florede Abell as Celeste.

## FALL RIVER.

Music Hall (H. E. Morgan, manager): The Ulle Akerstrom co. closed a successful week's business, giving undivided satisfaction.

## FLINT.

Item: M. A. Kellie's *Two Old Croonies* 12, an elegant floral arrangement, was a great success. The co. was well received. The audience was good.

## NEW YORK.

Music Hall (W. H. E. Morgan, manager): Ulle Akerstrom 12; *Two Old Croonies* 13.

## BROCKTON.

City Theatre (W. W. Cross, manager): Two Old Croonies was repeated to another large and well-pleased audience 13. Charles E. Verner, who was to have been in *Topeka*, and the audience rose up to him. The co. has been doing the part well since his arrival in this city. Not satisfied with having Sam'l P. Posen 14 to the time the co. arrived in this city, he did not return. He does remarkably well. Super good, and particularly Florede Abell as Celeste.

## FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Arizona Joe co. 15; light business. Dockstader's Minstrels 17; fair houses, having given satisfaction.

## MICHIGAN.

CIVIL SERVICE, with Ed. H. Van Vechten in leading role, opened the week at White's Grand Opera House to fair audience. The play is clever in some respects, the dialogue bright and the arias quite pretty, but the present



## The Usher.



"Mend him who can! The ladies call him, sweet."

—Love's Labor's Lost.

The announcement that the Dramatic Bureau of the Actors' Fund will be re-established the first Monday of the coming month cannot be given too much emphasis. The Bureau will not be an experiment merely, for the Trustees have laid wise plans that assure its success and efficiency from the start.

The Bureau is to be in charge of J. J. Spies, the one man who is familiar with the honest side of the dramatic agency business. Mr. Spies' experience as actor and agent has extended over a long period. He is straightforward and competent, and those qualities recommended his selection for this important post. There will be ample space set apart for the affairs of the Bureau at the Fund rooms, and every facility afforded for the business of making engagements.

All the leading managers in this city have promised to give their support to the undertaking, and it only remains for the profession generally to embrace its advantages.

The Bureau, it should be borne in mind, is not to be conducted for money making purposes. Its object is to furnish actors with a square medium for effecting engagements—one which will be free from the common abuses they have hitherto suffered. Herein it helps to carry out one of the principal purposes of the Fund, as stated in its act of incorporation.

The scale of percentages determined upon by the Trustees is shaped simply to pay the expenses of maintaining the Bureau. The charges to actors on all contracts will be far less than they have ever been called on to pay before. Thereupon, instead of contributing a profit on the business by the payment of heavy percentages, the actors making engagements through the concern will be granted such fair and reasonable concessions that there can be no grounds for complaint respecting the cost of the service.

The MIRROR's clever correspondent at Philadelphia, Mr. William F. Hartley, has been appointed to the managing editorship of the *Sunday Dispatch*, in that city. Mr. Hartley also does the dramatic work for the paper, and that he does it well need scarcely be said. The *Dispatch* has recently changed hands. Its new proprietors are three legal gentlemen, Messrs. DeWalt, Simpson and Snyder; they are said to have ample means. We all know what the one proverbial Philadelphia lawyer can do—a trio should be able to make the *Dispatch* boom.

James F. Hoey, Esq., one of the members of the Howard Atheneum company, which comes to the Star Theatre next week, following Henry Irving, wrote a letter recently to a friend in this city, in which he said: "As you know we open at the Star next week. I wish you would drop in there casually some night and see that Henry Irving isn't stealing some of my act."

The Goethe Club's reception to Mr. Irving at the Madison Square Theatre was an event of no small theatrical importance. Not only was a representative actor honored thereby, but the stage was honored, too. The tribute to the drama and the profession by Parke Godwin and George William Curtis, uttered in the presence of a notably distinguished audience, were not only eloquent discourses, but also significant as denoting the esteem which the stage enjoys among the best classes in the literary, artistic, and social worlds. Mr. Irving's reply was lucid, direct, and dignified, exhibiting personal modesty, but an unwavering belief in the honorable and lofty functions of the actor and manager, considered from the right point of view.

## The Unprofessional Blizzard.

Last week's blizzard was the most unprofessional one that ever visited the country. It ignored in the most positive way, and without regard to business integrity, personal inconvenience, public desire, and everything else, all contracts, dates, etc., made in perfect faith by the most conscientious and immaculate managers of the profession. By a glance at the MIRROR's correspondence it will be seen that but few companies—in New England particularly—were able to keep their appointments with local managers, and those that did was by laborious footings through "rafts of snow," and by resorting to other expedients, such as deserting imbedded trains, hiring farm-horses and making their way to the objective town; improvising sleighs from farm fences, etc., and in some cases assisting laborers in shoveling the stubborn crystals

from the tracks, in order to meet their engagements. In spite, however, of the devices resorted to by ingenious managers and actors, fully one half of the companies within the blizzard's radius failed to reach the towns and cities they were to play in, and in some instances four and five days were lost by imprisonment between points. The loss entailed upon managers by the elemental struggle can scarcely be approximated, but it is safe to say that one hundred thousand dollars would not cover it. However, all is serene again; trains are running on schedule time; the professional *esophagus* has been lubricated by savory contact with country *menus*; pulmonary seeds have been summarily squelched; salaries have been met; and a smile of placid satisfaction once more sits upon the managerial brow.

## The Dramatic Fund "Divvy."

The prime movers in the effort to divide up the \$55,000 in the treasury of the American Dramatic Fund Association are beginning to feel like the man who jumped into the bramble-bush. The only remedy for the damage done is to jump out again. The press and the profession are both opposed to the contemplated disposition of the money, and the opinion of press and profession cannot be safely disregarded. A reporter of THE MIRROR was detailed to gather opinions *pro* and *con* in respect to the matter.

George W. Wemyss, the doorkeeper of the Madison Square Theatre, is set down in the printed report of the Association as its acting secretary. To him the interviewer repaid: "I am not a member of the organization," said Mr. Wemyss, when his visitor's object had been explained. "I am only its acting secretary."

Mr. Wemyss comes third on the list of officers who do not belong to the Association, S. L. M. Barlow, the president, and R. M. Roosevelt, the vice-president preceding him.

The curtain had just been rung down prior to the last act of *Hearts of Heaven* when THE MIRROR representative was ushered into the dressing-room of J. H. Stoddart. The veteran actor's explanation of the objects of the society, of which he is an honored member and director, were clear and concise.

"I hold the views on the subject," he said, "that are held by the majority of the members of the organization—the views of Mr. Gilbert and the views of all the principal people that have belonged to it, as I have for the past thirty-five years. Let me explain to you, in the first place, that the Association was not expected to be a charity at all, and that it was not organized for that purpose. We were a lot of young people who made up our minds to follow the examples of the Covent Garden and Drury Lane companies and pay in money annually for the purpose of accumulating a fund for our old age when we were perhaps incapacitated for active work. It was the same idea as would enter your head when you made up your mind to insure your life. Instead of insuring against death we insured against the possibility of being totally dependent on others when our days of usefulness were ended. There were not many of us when we banded together, each paying his one dollar so that a charter might be obtained at Albany, and the supposition was that each member after having reached the age of sixty was to get so much a year if he were not actively employed in his profession. It was not an emergency fund at all, and no assistance was asked in the way of benefits. Statements to the contrary are untrue."

"We depended entirely on ourselves, and it was almost a private organization. Some years ago a number of younger actors were solicited to join, but each and every one refused. They thought it an old fashioned, old-foggy concern—principally, I suppose, because we were elderly, and the result was that not one new member has joined us for a great many years. Consequently when a meeting was held in President Barlow's office, at which W. J. Florence, John Gilbert, William Davidge, myself and several others were present, we agreed that the association, like that of Edinburgh, should terminate its existence. We were never able to get a quorum of directors, and the society was, in fact, almost obsolete. The matter was put to vote, and in that way the decision was arrived at. It was ordered that each member be written to and notified. It is my opinion that, with the exception of two or three, all of the members are poor. As far as I am concerned I believe that if a few of us can do without the money it ought to be divided up among the poor of our own society who may have been looking forward to it for years, and who are the more entitled to it, rather than go to those on the outside. I have been a member now for thirty-five or thirty-six years. I have a right to that money. My annual dues were paid in with the expectation that at some future time, when I perhaps sorely needed them, they and the interest thereon would be returned to me. If then, though I am not a wealthy man, and though I have enough poor folk about me to provide for my using the division for truly charitable purposes, I decide to do without it, is it strange that I advocate that it should go to those who helped keep the organization together and who are in dire distress, perhaps for the want of funds? Should they be deprived of it? It would not be right, my son. Honesty is honesty the world over!"

George Becks, the Secretary and Treasurer of the Fund Association, keeps a jewelry store at 42 Fulton street. A MIRROR reporter found him behind the counter. "I was one of the Executive Committee," he said, "and as such I don't think it becoming in me to say anything at all on the subject. For personal reasons also, I would rather not. The Association was a private organization."

"I have nothing more to say on the subject of merging the American Dramatic Fund Association with the Actors' Fund," said President A. M. Palmer to a MIRROR representative. "The time may come when action can be taken, and I have already said all there is to say on the subject."

Upon being told of the interview with Mr. Stoddart in regard to the Dramatic Fund Association's fund being the result of contributions made simply by its members, he laughed.

"That is amply disposed of," he continued, "by the statement contained in the last annual report of the Dramatic Fund Association, which shows the amount of money received from all sources, from the date of the organization of the Fund up to March 1, 1887. You can examine it for yourself."

The paper shows that the amounts received from benefits was \$21,137.59; from donations

\$16,106.84; from dinners (presumably subscriptions at dinners), \$4,298.51; and from balls, \$4,869.24. To be added to this is at least a third of the interest account on the different moneys, which will amount to \$28,168.15, making a total of \$74,580.43.

## Evening Sun.

The American Dramatic Fund Association was founded in 1887. It has a very small membership. Most of the members are very prosperous, and many of them have given up their seats. The association contains about 8,000 members, of which 1,000 are subscribers to the *Evening Sun*. The association has not grown any during the past ten years, and its usefulness has been confined to paying annuities to thirty-eight persons. A movement was put on foot some time ago to close out the affairs of the association. The preparations to consummate this object have progressed very far. Many of the members of the association object to this, and a number of them are in favor of the *Evening Sun*. The association has not been able to pay its debts, and the *Evening Sun* is of this number. They think the association should consolidate with the Actors' Fund, by which it has been supplanted in usefulness and popularity. Those who hold this opinion declare that the members of the association do not need the money, a division of which would give each member only some \$600, and that by such division the public, which contributed the money, would justly complain of such distribution of it. The actors are not members of the association, and the *Evening Sun* is not a member of 1,000 actual subscribers. As the money was originally contributed for the benefit and relief of needy actors, and as the present assistant members do not need the money, and would be not materially benefited by an equal division of it, it seems that the protest of the Actors' Fund and the opinion of Miss Davenport, President of the *Evening Sun*, is correct. It is not without weight, and really is in accord with the object the public had in view when the money was raised years ago. The Actors' Fund needs the \$35,000; the members of the Dramatic Fund Association do not need it.

## Boston Post.

The decision of the members of the American Dramatic Fund Association to divide the \$35,000 in the treasury among themselves rather than to turn it over to the Actors' Fund, will cause general regret. To-day the Dramatic Fund has a membership of eighty, and the members are mostly wealthy and successful. The Actors' Fund has a membership of 1,000 actual subscribers. The beneficiaries of the Dramatic Fund are its members and their dependents only; those of the Actors' Fund are any needy actors. Indeed, the existence of the last-named organization has made the Dramatic Fund no longer a necessity. But it would have been an eminently graceful thing, at least, to give the money raised expressly for charitable purposes to a charitable organization, rather than distribute among those who are in no way in need of assistance.

## Spirit of the Times.

The American Dramatist Fund has resolved to dissolve, and the Supreme Court is asked to wind up the organization and divide its property, amounting to about \$35,000, among the surviving members, thus giving each of them about \$600. The money, which was given by the public or raised by benefit, obviously belongs to charity, not to the members. The Dramatic Fund was not intended to be a *tontine*, in which those who lived the longest pocketed the pool. It has long passed its usefulness, and the directors are quite right in winding it up; but they are wrong in not amalgamating it with the Actors' Fund, as they were authorized to do. The Dramatic Fund, in fact, has no money in the treasury of the association, belongs to charity, there is the further fact that, as soon as their share of it is exhausted, the annuants and widows will come upon the Actors' Fund for relief. It is, therefore, unfair, as well as ungenerous, to deduct the \$35,000 from its proper purposes by dividing it among the survivors. As soon as President Palmer, of the Actors' Fund, heard of the resolution, he called a meeting of the directors of the association, offering to take care of all the association members if the money were turned over to the new organization. In reply, Secretary Becks, a jeweler and actor, who is certainly not in need of \$600, curiously wrote that "arrangements have progressed so far that we deem it impossible to open negotiations with any other institution." It is never too late to mend, and bad arrangements can be superseded so far as not to be superseded by good feelings and faith, and good deeds. We hope that at the annual meeting of the association, his unworthy "divvy" of the fund will be reconsidered and a transfer of the whole association—members, money, library, playbills and pictures—to the Actors' Fund Association legally arranged.

## New York Dispatch.

Application has been made to the Supreme Court for authority to wind up the old American Dramatic Fund and divide the cash and securities on hand, amounting to about \$35,000, among eighty-seven surviving members. This fund was organized in 1887, and has long outlived its usefulness and been superseded by the more practical Actors' Fund. The money which was given by the public or raised by benefit, obviously belongs to charity, not to the members. The Dramatic Fund was not intended to be a *tontine*, in which those who lived the longest pocketed the pool. We trust that the Supreme Court will point this moral to the Fund directors in the most emphatic language, and order them to amalgamate with the Actors' Fund, as authorized by the Legislature. The Fund, and all its debts, now demands the Dramatic Fund, and will receive about \$600 each, if a division were allowed. When this sum was expended, in a year or two at most, each of them could call upon the Actors' Fund for relief. It would be better for them, and more honorable for all concerned, to accept the proposition of President Palmer, become life members of the Actors' Fund, and hand over the \$35,000, which is a public trust, not a private pool. The Supreme Court has the power to advise and direct such an arrangement.

## Gossip of the Town.

R. M. Hooley, of Chicago, is in the city. Robert Downing will not play during Holy Week.

Rehearsals of Nadji were begun at the Casino last Friday.

The Lyceum Theatre will not be closed on good Friday night.

Maud Horsford has been engaged for Kate Claxton's company.

Ella Miller, a Cincinnati actress, has been added to the Keep It Dark company.

John T. Ford, Jr., of the Grand Opera House, Baltimore, is in the city.

Charles A. Paulding, manager of the Olympic Theatre, St. Louis, is in the city.

Julia Marlowe's company is in the city. The lady will not play again this season.

Theresa Newcomb and T. J. Jackson are in the city, looking after an eligible engagement.

Sidney Howard has returned to the city, but will not remain idle should an engagement offer.

Arthel N. Barney has decided not to play Thomas W. Keene in New York until next season.

The 150th performance of *Pete* will take place at Harrigan's Park Theatre next Thursday night.

Henrietta Crossman, of the Lyceum company, has been engaged as leading juvenile support to Robert Downing.

Contrast is the title of a play that will be seen at one of the Authors' matinees shortly at the Madison Square Theatre.

Honor Bright, a play by a lady of this city, is now being revised and rewritten by the author for the Lyceum Theatre.

Helen Harrington, with a repertoire of light operas, is now at liberty to negotiate with managers for a Summer season.

A new version of *Elizabeth* was produced by the Claire Scott company at Buffalo on the 20th inst. Among the performers is a horse.

It is rumored that Wilson Barrett will become the lessee of the New Court Theatre in London, built for the late John Clayton.

William H. Gillette will play the part of the correspondent in *Held by the Enemy* in Hartford next week, that being his native city.

Helen Reimer will close her season with the Rag Baby company next month. She has been with this organization several seasons.

W. W. Randall was snowed in at his country place on Long Island during the blizzard last week, and was not able to reach this city until Sunday.

Berger and Price, of the Lee Avenue Academy, Brooklyn, contemplates making extensive improvements in their theatre during the summer.

Frederick G. Conrad, manager of the Rinehart Sisters Opera company, was married to Beatrice A. Rinehart at Westfield, Mass., on March 18.

Alfred Joel will sail for Europe the first week in May on a pleasure and business trip, returning to this country about the latter part of August.

The remains of Manager Thomas Snelbaker, who died in Chicago on Thursday last, were interred at Spring Grove Cemetery, Cincinnati, on Monday.

Myra Goodwin is to go out again in Philoprene, under the management of George T. Clapham, opening the season in New England on April 2.

Little Alice Duffield, the clever child actress, who was in Mr. Bidwell's stock company last season, is lying dangerously ill with diphtheria at her home.

Isaac B. Rich, who has been in the city the past two weeks with his wife, enjoying the attractions of our theatres, leaves for Boston to-day (Thursday).

Mrs. Mary Fodore, known on the stage as May Campbell, was pronounced insane in the Bellevue Hospital, and sent to Blackwell's Island on Monday.

Bridal Brook, a new drama by A. Z. Chipman, is to receive its first presentation at Canandaigua, N. Y., shortly. Julius Scott takes the leading role.

Negotiations were concluded yesterday by which Daniel Bandmann will appear in his version of *Dr. Jekyll and Mr. Hyde* at the Boston Theatre, April 9.

The following companies will rest in this city Holy Week: Thomas W. Keene, *Held by the Enemy*; Clara Morris, *Charles Erin Verner*, and E. H. Sothern.

The Highest Bidder company will rest next week in this city, and reopen April 2 at Norfolk, Va. The company have been playing constantly since last summer.

A new play, *The Paymaster*, by Duncan B. Harrison, was recently produced at San Bernardino, Cal. It was well received and the author was called before the curtain.

W. J. Fleming has brought his season with Around the World in Eighty Days to a close, on account of his wife's illness. She has just undergone a severe surgical operation.

Marion Erlie has had a narrow escape from pneumonia. She was ill for about two weeks and is now recovering. She will rejoin Nat Goodwin's company on Monday next.

Al. Hayman arrived in San Francisco last Monday morning, having stopped over in Los Angeles, where he was offered the management of the new theatre being built there.

Owing to her great success in *Muggs' Landing*, W. H. Bishop has engaged Charlotte for five years. She is now playing at the Third Avenue Theatre to the capacity of the house.

Samuel Cooper, the box-office keeper at Harrigan's Park Theatre, will spend the summer as general ticket agent of the Bowery Beach Railroad, which position he takes on the 1st of May.

Fred. Eustis has been engaged by Alfred Thompson to compose and arrange the music for the new burlesque, *The Crystal Slipper*, which will be produced at the Chicago Opera House early in June.

Owing to the sudden illness of E. H. Van Veighten, of the Civil Service company, the manager has been obliged to cancel two weeks of his booking, but will open again at Wheeling, W. Va., on April 2.

A mortgage of \$25,000 was filed in the Register's office on Monday, by Edwin Booth, on premises situated on Eighty-first street near Broadway. The mortgage was made by Edward Purcell and wife.

## PROVINCIAL.

[CONTINUED FROM P. 5TH PAGE.]

Grand Opera House (Jacobs and Proctor, managers): Michael Stroffol was fairly stranded 12-17. Daniel W. Rector, the veteran actor seems to have lost none of his youthful vigor. George Larson's Hebrew reporter was clever. This week Under the Gaslight; next, Pat Rooney.

## AUBURN.

Academy of Music (E. J. Matson, manager): Frances Bishop's Comedy co. to standing room only 12-15. Gorham's Minstrels did a big business 16.

Genesee Opera House (E. J. Matson, manager): Gilmore's Band to only fair houses 13; cause, blizzard.

## GLOVERVILLE.

Opera House (A. J. Kasson, manager): Joseph J. Sullivan in Black Beauty a tame performance; good house, however. Oliver Doud Byron 10.

## LOOKPORT.

Hedge Opera House (John Hedge, manager): The Bennett and Mouton Opera co. played a round of good operas to big business despite the stormy weather.

## ELMIRA.

Opera House (W. E. Bardwell, manager): House dark week of 12. Gus Williams in Keppler's Fortune billed for 14 failed to reach here on account of the blockade. 15 and 16, Kelli Claxton, booked for 17, did not come by reason of the storm. Hermann 23; George S. Knight 24.

Madison Avenue Theatre (Wagner and Reis, managers): Houses closed week of 12; Mora 10-24.

## JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): J. K. Emmet in Our Cousin German to a large audience 14. Hoy's Rag Baby to fair house, well pleased 16. Gus Williams in Keppler's Fortune. This engagement was cancelled on account of the heavy storms in the eastern part of the State. Bennett-Mouton Comic Co. 16-24.

## NIAGARA FALLS.

Park Theatre (J. J. McElroy, manager): Gorman's Minstrels to a good business. Gus Williams on Pock's Bad Boy April 7.

## ITHACA.

Wigwam Opera House (H. L. Wilgus, manager): Parson's Grass Widow drew a full house 17. Hermann 22; Benedict's Monte Cristo 23; Harry Miner's Zitka April 4.

## OSWEGO.

Academy of Music (Wallace H. Bristol, manager): Gorham's Spectacular Minstrels delighted a full house on their second visit 12. Ermaline 22; Silver King 23; Bishop Comedy co. 25; St. Peri 26.

## STUBENBAK.

Opera House (W. E. Dill, proprietor): Had a number of applications for bookings last week and this, but accepted none, preferring to give the patrons a rest rather than tire them with poor attractions.

## BINGHAMTON.

Opera House (J. F. Clark, manager): The past week was a very quiet one. Gus Williams in Keppler's Fortune was booked for 13, but could not get here—the blizzard, of course, the reason.

## CANANDAIGUA.

Kingbury's Grand (Kingbury, manager): W. H. Bishop's Comedy co. for two nights, beginning 15. Maggy's Landing with Victoria Temple as the lively Maggy, was first given, followed by a new four-act comedy entitled Gyp. Special performances were enjoyed by fair audiences.

## PEKIN.

Opera House (George R. Carver, manager): Ethel Trotter, 10-12; poor business. Ida May's Famous Minstrels to full house. Aiden S. Benedict's Monte Cristo co. 21, and James Sullivan in Black Thorne, 22.

## NORTH CAROLINA.

## DURHAM.

Stokes' Hall (J. T. Mallor, manager): Bristol's Eclecticarium 12-14, to fair business.

Item: Professor Bristol lost his white horse "Peggy" of blood poisons while here, said to be the only pure white horse in America, and was raised at 83-50.

## OHIO.

Youngstown Opera House (Theo. M. Foley, manager): Miss Fetter appeared, 12-17, in Romeo and Juliet, and Loyal Love to fair houses, but she did not leave a shadowed impression. J. M. Fetter 18-24.

The Grey-Brown co. had a big week at the Grand. This week, Tourists; next, Flory Crowd.

Richelieu's and the People's continue to do a big business, but the managers, Eichenthal and Cain, continue to be arrested every week for keeping open house on Sunday. None of the cases have come to trial yet. M. C. A. Miller has returned from New York. J. J. Foster is here painting the town for Jameson.

## COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Miss Fetter appeared, 12-17, in Romeo and Juliet, and Loyal Love to fair houses, but she did not leave a shadowed impression. J. M. Fetter 18-24.

The Grey-Brown co. had a big week at the Grand. This week, Tourists; next, Flory Crowd.

Richelieu's and the People's continue to do a big business, but the managers, Eichenthal and Cain, continue to be arrested every week for keeping open house on Sunday. None of the cases have come to trial yet. M. C. A. Miller has returned from New York. J. J. Foster is here painting the town for Jameson.

## DAYTON.

The Grand (Richter and Dickens, managers): Julia Marlowe, 12-15, in Iolanthe and Twelfth Night to large and delighted audience. To state that she made a lasting impression would be a tame notion, indeed, of her reception. To recite a recall at every curtain, and at the final drop as well, is something very unusual here, and our that Miss Marlowe can well feel proud of. Co. 16-21; a good audience witnessed The Golden Giant 22-24.

People's Theatre (L. H. Alles, manager): In the Swan, by the Little Tycoon co. was presented in a satisfactory manner to an appreciative audience 14.

## ERIE.

Opera House (W. W. Brady, manager): Karin Madsen in Capricorn and Spite of All drew fair houses. 12-13. A jocular, game-making devil, disappointing to the audience only because of the brevity of his lines. Karin Madsen's Gretchen is a picture of helpless innocence, depicted with much pathos. The support of F. C. Madsen was especially good.

A. Prentiss Madsen 12, played as a jester, and the King of Hearts 13. A prevalent inability to distinguish between a good story and a poor one, revere her a smaller audience than The Rag Baby, which followed her. Her quiet, winsome manner won the audience. Her passes more effective than action, her silences more eloquent than words, easily accounts for her strong hold upon the favor of Harry Wilson as Jester, Barker, and the Jack of Hearts.

In the Winter, the supporting co., with Louis James, should note the oracle of Alfred Ayres—Hearst's and Anna Crossan have returned to their home in this city. The great Murdoch read to a delighted audience 13. Mr. Reed easily fills the place of Daniels in Old Sport.

## KINGSTON.

Opera House (Theo. M. Foley, manager): Miss Fetter appeared, 12-17, in Romeo and Juliet, and Loyal Love to fair houses, but she did not leave a shadowed impression. J. M. Fetter 18-24.

The Grey-Brown co. had a big week at the Grand. This week, Tourists; next, Flory Crowd.

Richelieu's and the People's continue to do a big business, but the managers, Eichenthal and Cain, continue to be arrested every week for keeping open house on Sunday. None of the cases have come to trial yet. M. C. A. Miller has returned from New York. J. J. Foster is here painting the town for Jameson.

## TOLEDO.

Opera House (W. W. Brady, manager): Madsen Madsen in Capricorn and Spite of All drew fair houses. 12-13. The charming little woman holds her audience by her wonderfully natural acting, but at present she is badly in need of a good leading man, the present cast destroying much of the interest in the piece. Civil Service, with E. H. Van Voght as star, played to all satisfaction, 12.

People's Theatre (M. L. Stevens, manager): Fair houses past week, Scott and Mills.

## URBANA.

Opera House (P. R. Bennett, Jr., manager): Keep it Dark 12-16 to good houses, but she did not leave a shadowed impression. J. M. Fetter 17-24.

Opera House (W. W. Brady, manager): Madsen Madsen in Capricorn and Spite of All drew fair houses. 12-13. The charming little woman holds her audience by her wonderfully natural acting, but at present she is badly in need of a good leading man, the present cast destroying much of the interest in the piece. Civil Service, with E. H. Van Voght as star, played to all satisfaction, 12.

People's Theatre (M. L. Stevens, manager): Fair houses past week, Scott and Mills.

## BUCYRUS.

Opera House (V. R. Cheesey, manager): The Graham Karls co. closed a week's engagement 13, producing A Celebrated Case, Esched, My Partner, The Californian, Mand and Bell, and Rip Van Winkle, to fair business. Marie Prentiss April 3.

## HAMILTON.

Music Hall (Hausfeld and Morris, managers): Chip's of the Old Block to crowded house 11; the acting of Ada Melrose being encored several times. Julia Marlowe in Iolanthe to a fair but intelligent audience 12. The lady was called before the curtain several times.

Opera House (Hensley, Overmeyer and Decher, managers): The cow-bell pianist, a fair house 15-16.

Steve's Folly (Theo. M. Foley, manager): Fair houses past week.

## OXFORD.

Opera House (A. R. Opera House (A. Beauregard, manager): The Old Block 12 to a fair house.

## PORTSMOUTH.

Grand Opera House (Fuller Trum, manager): Frank Daniels in Little Puck 13, to a small house. Much new horse-play has been added. The co. is good of its kind. Mrs. McKee Rankin in The Golden Giant Mine 16, to fair houses. Play and co. good. Ralph Delmore played Alice Fairfax with many vigor. Will H. Harkins as Jack Bass Fairfax was excellent. Mrs. Rankin as romping Bass Fairfax was excellent.

Item: Springfield H. P. O. E. No. 51, are making extensive preparations for a ladies' social session to be held April 4.

## TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Ezra Kendall's Pair of Kids to a fair audience 13. Chip's of the Old Block 12 to a fair house.

Grand Opera House (H. S. Grimes, manager): Nellie Free played to good business past week, giving general satisfaction. Mattie Vickers 23.

## OXFORD.

G. A. R. Opera House (A. Beauregard, manager):

The H. L. C. R. Dramatic co. play here three nights 12-24.

## MANSFIELD.

Opera House (Miller and Ditteshofer, managers): Little Puck co. to a fair audience 13. Frank Daniels created much merriment by his physical antics. Zitka 13, for the first time in our city, to a fair-sized audience. The co. throughout is capable. Minnie Madsen and her excellent co. presented that beautiful home picture, Caprice, to well-filled houses 15. Mrs. Madsen, as Muriel, was at once the favorite of her audience, who showed their appreciation by calling her before the curtain at the end of every act. The support of the co. is admirable, and includes L. R. Willard, Harry Wilson and Miss Moreland.

## LIMA.

Faurot's Opera House (G. E. Rogers, manager): Ezra Kendall commenced a two nights' engagement 16. In A Pair of Kids, to a good-sized audience. The star's Jules Battson is as funny as ever. Good co. Januschek 17; Redmond-Barry co. 18.

## LESTERTON.

Opera House (Forney and Scobey, managers): Little Caesar in The American Princess 16, to good houses; excellent satisfaction. During the play W. A. Moriarity took suddenly ill, and his part was taken by another of the co.

## UPPER SANDUSKY.

Opera House (John Lime, manager): R. L. Scott and Harry Mills in Chip o' the Old Block 12, supported by a good-sized house 13. Fatsina was presented in elegant style. Agnes Heatington has a clever co., an excellent orchestra and a good band. Keller, the magician, 14; attendance very good. Louis James and Marie Walwright in Gretchen to a large and well pleased audience. They are supported by a good and well balanced co. Louise Arnot 15; George S. Knight later.

## FINDLAY.

Opera House (George E. Rogers, manager): Ezra Kendall in A Pair of Kids played a return engagement 16. The co. was convulsed a very large audience. It is certainly an artist, and carries an excellent co. Januschek 17.

## PITTSTON.

Opera House (William G. Klier, manager): Louise Pomroy 15-17, to good business and the audience was quite enthusiastic at times. She presented Pygmalion and Galatea, Camille and Leah the Valkyries, Roland Rock could not appear here last Monday night, owing to being delayed thirty-six hours by the storm, nevertheless he arrived here Tuesday night, gave no performance but was royally entertained by the Wheel Club.

## TOMAHAWK.

Opera House (William G. Klier, manager): Louise Pomroy 15-17, to good business and the audience was quite enthusiastic at times. She presented Pygmalion and Galatea, Camille and Leah the Valkyries, Roland Rock could not appear here last Monday night, owing to being delayed thirty-six hours by the storm, nevertheless he arrived here Tuesday night, gave no performance but was royally entertained by the Wheel Club.

## ALLEGTON.

Music Hall (E. L. Newell, manager): Mme. Rosina was greeted by a good-sized house 15. Fatsina was presented in elegant style. Agnes Heatington has a strong and rich contralto voice and in the title role was superb. All the others were excellent and received well merited applause. Chorus strong and effective. In the Swims, an operatic comedy, was produced by the Temple co. 17 to good business. R. C. Grimes filled the part of Hercules. Tom in his imitation of the King was a good humor throughout. Kima Delaro and Alice Harrison in Gretchen to a large and well pleased audience. They are supported by a good and well balanced co. Louise Arnot 18; George S. Knight later.

## PITTSTON.

Opera House (W. D. Evans, manager): One of the Bravest failed to appear 14. The co. was snowbound from Philadelphia and played a three nights' engagement on the train to cold audiences. George S. Knight 15.

## ALTOONA.

Mountain City Theatre (W. L. Plack, manager): Keep it Dark 15, to a large and appreciative audience. Mattie Vickers was known all over New York State 14 and could not fill date. Lilly Clark Variety co. 16, drawing 2,000 men; no standing-room, to an excellent show.

## ALTOONA.

Opera House (J. C. Krider, manager): Two Johns 15, to a packed house giving satisfaction.

## EASTON.

Opera House: The Bostonians gave Fatsina to a large house 15. Agnes Heatington made a hit as Vladimir, and proved herself an unusually clever actress, and sang magnificently, receiving numberless ovations. The Edmans, Collings, which was to play 13, did not arrive owing to the storm.

## HUTLETON.

Music Hall (Wallace Beyer, manager): Scouts of the Rockies co. played to fair business; co. poor, and gave poor performance. One of the Bravest 15, played to good business. Kelli Hare received considerable applause. Barlow Brothers and Nini's Minstrels 16.

## NORRISTOWN.

Music Hall (Wallace Beyer, manager): Scouts of the Rockies co. played to fair business; co. poor, and gave poor performance. One of the Bravest 15, played to good business. Kelli Hare received considerable applause. Barlow Brothers and Nini's Minstrels 16.

## PORTLAND.

Opera House (W. E. Gourback, manager): The Outcast was moritoriously rendered to a fair audience.

## CHILLICOTHE.

Chippewa Opera House (G. C. Tyler, manager): Julia Marlowe, 15-17, in Lady of Lyons and Twelfth Night to two good houses. No actress on her first appearance here so won the hearts of a Chillicothe audience. A warm welcome awaits her re-appearance here.

## OREGON.

Opera House (C. M. Richardson, manager): Two Johns 15, to a large and appreciative audience.

## PENNSYLVANIA.

Opera House (J. P. Horan, manager): Two Johns 15, to a large and appreciative audience.

## SHENANDOAH.

Theatre (J. F. Ferguson, manager): Claire Scott presented Mary, Queen of Scots, and Lucretia Borgia to fair-sized and enthusiastic audiences 9-10.

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Biffs 22-24. Fort Smith 26-28. Springfield, Mo. 28. Fort Scott, Kas. 28. Sedalia, Mo. 29. Columbia 21. St. Louis, April 2-3-4-5-6-7.

ANNIE DAVENPORT: N. Y. City March 2—indefinite. FRANK I. FRAZEE'S Co.: Louisville, Ky. March 19—week; (res. admiss.); Baltimore, April 2—week; N. Y. City 9—week; Philadelphia 16—week; Brooklyn 17—week; Rochester 14—week.

FREDERIC BRYTON'S Co.: Nashua, N. H. March 22. PORTSMOUTH 23. Saco, Me. 24. Biddeford 26. Newburyport, Mass. 26. Amesbury 28. Gloucester 29. FRANK MAYO: Newark, N. J. March 22-24.

FLORENCE BINDLEY: Baltimore, Md. March 22-24.

ELIE VICTOR'S Co.: Miller, D. T., March 22-24; Reidfield 25.

GEORGE CO. Sartorius, Cal. April 6-7.

GRAY AND STEPHENS: Johnston, Pa. March 22-24.

GEORGE & HAMILTON CO.: Sioux City, March 22-24.

GEORGE WILLIAMS CO.: Herkimer, N. Y. March 22. Matlawa 23—close of season.

JOHNSON'S ROCKERS' Co.: Maquoketa, Ia. March 19—week; Davenport 20—week; Egan, Ill. April 2—week; Oskaloosa 3—week.

GRANVILLE KARLIS CO.: Marion, O. March 22—week; Granville 23.

GERMAN DETECTIVE (Frank S. Davidson) Co.: Indiana 22. March 22. Ebensburg 23. Hollidaysburg 24. Martinsburg 26. Hightstown 27. Hontzalda 28. Phillipsburg 29. Clearfield 30.

GOULDING CO.: Pittsburgh, Pa. March 19-24.

HAROLD CO. V. V. March 21-22.

GEORGE S. KNIGHT: Pittsburgh, Pa. March 22. Scranton 23. Elmira, N. Y. 24. Bath 25. Honesville 26. Oran 27. Bradford 29. Tullyville 30. Meadville 31.

HAROLD'S (Voyage en Suisse) Co.: Hamilton, Can. March 22-24. Toronto 25. 26—week.

HOOF OR GOLD CO.: Reading, Pa. March 22-24.

HART'S COMEDY CO.: Tarentum, Pa. March 22-24. Scotland 25—week; Johnstown April 2—week; Tyrone 3—week.

HARRY CROAT'S CO.: Racine, Wis. March 22-24.

HELD BY THE KENNY (Gillette's) Co.: Brooklyn, E. D. March 22-24.

HATTIE BERNARD-CHASE CO.: Glen Falls, N. Y. March 24—week; Watertown 25—week; Warsaw April 1—week; Buffalo 16—week; Montreal, Can. 21—week.

HELLENIST CO. (Charles A. Loder): Batavia, N. Y. March 22. Canasindus 23. Pen 24.

HEARTS OR AOK (Hersch's): Washington March 19—week; Baltimore 26—week; Philadelphia April 2—week.

HENRY IRVING: N. Y. City March 22, and close of the company's season.

HOLLY IN THE GROUNDS CO.: San Francisco, Feb. 27-28. March 22. April 2-3.

HORN CO. (Robert and Crane): N. Y. City March 22. 23—week; Philadelphia 26—week.

HORNSTADT BIZARRE: Pittsburgh, Pa. March 20—week; Norfolk, Va. April 2-3. Petersburg 4. Richmond 5-7. Brooklyn, W. D. 9—week.

HUMPHY DUMPTY (Denner's): Cleveland March 22-24.

IDA VAN CORTLAND CO.: Arbor Arbor March 19—week; Batavia 20. April 2-3.

IN THE SPOTLIGHT CO.: Monroe March 22-24.

IRISH CO.: New Haven March 22-24. Providence, R. I. 25—week.

IRELAND CO.: Kansas City, Mo. March 19—week; Albany, N. Y. April 2-3. Westfield, Mass. 4. Worcester 5-7.

JOHN S. CLARK: Philadelphia, Dec. 26—indef. season.

JOSEPH JEFFERSON CO.: Chattanooga, Tenn. March 20. Atlanta, Ga. 27. Savannah 28. Charleston, S. C. 29. Jacksonville, Fla. 30. 31. Mobile 31. New Orleans 4—week.

JAMES O'NEILL CO.: Pies Bluff, Ark. March 26. Little Rock 27. Fort Smith 28. Springfield, Mo. 29. Fort Scott, Kas. 30. Winfield 31.

J. K. KEMMITS CO.: Richmond, Va. March 22-24. Norfolk 25. Newark, N. J. April 2—week; Philadelphia 11—week.

JULIA KELLOWS: Pittsburgh, Pa. March 22—week.

JULIA MURRAY: Brooklyn March 19-24. New Haven, Ct. April 2. Bridgeport 4. Danbury 5. New Britain 6. Holyoke, Mass. 7. Springfield 9. Pawtucket, R. I. 10.

JOHN A. MACKAY'S POP CO.: Chicago March 26—week; Louisville 27. Indianapolis 28.

JENNIE KIMBALL'S MAM'ZELLE CO.: Danville, Ill. March 22. Lafayette, Ind. 23. Fort Wayne, 24. Toledo, Ohio. 25. 26.

JESSE V. YANAHAN: Burlington, Ia. March 22-23. Des Moines 24.

J. B. POLE: Detroit March 19—week.

JESSIE CALVEY CO.: Marietta, O. March 22. Parkersburg, W. Va. 23-24. Cleveland, O. 25—week.

J. S. MOULTON CO.: Fitchburg, Mass. March 22-24.

JOHN DILLON: Black River Falls, Wis. March 24. Chippewa Falls 25. Monroe 26.

JESSIE WATKINS CO.: St. Paul March 19-24. Minneapolis 25—week; Chicago April 2—week.

JOHN S. MURPHY: Sherman, Tex. March 21-22. Paris 23. Texarkana, Ark. 24. Hot Springs 25-27. Pine Bluff 28-29. Little Rock 30-31. Fort Smith April 2-3. Springfield, Mo. 4. Lamar 5.

J. Z. LITTLE'S WORLD CO.: Auburn, N. Y. March 22. Canandaigua 23. Saratoga 24.

KENNEDY CO.: Bridgeport, N. J. March 19—week.

KATE CLAXTON CO.: Philadelphia March 19—week.

KATE CASTLETON CO.: Leadville, Col. March 22-24. Denver 25.

KEEP IT DARK CO.: Indianapolis March 22-24.

LUDWIG BARNEY CO.: N. Y. City March 19—two weeks.

LOUISE ARNOT CO.: Meadville, Pa. March 19—week; (No City 26—week; Jamestown, N. Y. April 2—week; Wilkes-Barre 3—week).

LOVETTE CIRQUE CO.: Columbia, Ga. March 22-24.

LEILIAN LEWIS CO.: Natchez, Miss. March 22. Vickburg 23-24.

LOUISE POMEROY: Milton, Pa. March 21-24.

LITTLE PUCK (Frank Daniels' Co.): Chicago 18—three weeks.

LOST IN NEW YORK CO.: Minneapolis, Minn. March 20. New York 21—week; Chicago April 2—week; Cleveland 26—week; Philadelphia 27.

LUCAS CO.: St. Paul 26—week; Monroe 27.

LUCASIAN CO.: St. Louis, Mo. March 22-24. Vicksburg 25.

LULU POMEROY: Milton, Pa. March 21-24.

MARIE BURKE CO.: Indianapolis March 22-24.

MARIE CO.: Indianapolis March 22-24.

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## London News and Gossip.

LONDON, March 8.

A sort of blizzard of new productions, new readings, revivals, and other histrionic horrors is in full blast here this week. I call it a blizzard because it acts upon me like one. Over-work always freezes up the natural current of my genial soul like Mary Anderson's frown, or Emily Soldene's smile, or any other social cataclysm. If this metaphor appears at all mixed, put it down to the blizzard and pass on. I won't be responsible; but to resume: I am not going to bore you with a catalogue of the woes I have endured—besides, some of them would not have been woes if there had been time to take them easily. I have been a-matineering every day this week, and to one or more theatres every evening, and have got to go through on the same lines till Saturday night.

Adaptors have had rather a run on the society novel of late. Judged by results, the "higher" the society the worse is its odor. The latest example of the cult is unlike the generality of the breed—not overdone with adulterous intrigue; but, all the same, there is in it or in its chief character so surprising an abnegation of the moral sense, that in witnessing it you wonder whether you are not, after all, in *Topsey-turveydom*. It is a four-act drama called *The Power of Love*, and it was produced at a Prince of Wales' matinee on Tuesday. It has been adapted from Mrs. Panton's novel, "A Tangled Chain," by Miss Henrietta Lindley, who probably undertook the part because she saw her way to a good part for herself therein. She got the part and she played it to perfection, but her adaptation as an adaptation isn't worth much. I have not read Mrs. Panton's novel, so cannot say whether the fault lies with the novelist or the dramatist. As it stands the piece is a mere mad mix. Lisette (the heroine) is the hysterical daughter of a wicked old atheist with a complication of diseases. He suffers terrible pangs and gives everybody shoo-fle all the time. Lisette concludes that she will poison him to keep him quiet, and she does. By-and-bye she falls in love with a muscular curate, and in the fullness of time confesses her crime to him. For two or three acts she has been blackmailed by a drunken doctor who attended her father, and who is always taunting about the injury Lisette did him by killing the best patient he ever had. Eventually, it turns out that Lisette was only guilty in intention. Her father did not attend the surprise party she had prepared for him. He received his quietus at the hands of the drunken doctor, who, being very much mixed himself, made his medicines likewise and dropped in prussic acid instead of paregoric with remarkably effective results. Miss Annie Rose, who played Lisette, wasn't strong enough for the part. She was very earnest though, and gasped and gurgled her way along very prettily. Mr. Ben Greet's drunken doctor afforded all the merriment of the afternoon, but it was the fault of the lines rather than the player. Miss Lindley played a divorced countess, who talks herself on to Lisette as her "companion," and is always having rhetorical "knuckles up" with the muscular curate. She scored heavily. Pretty Maid Millett and Frank Rooney made an interesting pair of lovers, and I was comparatively happy so long as this young lady was on the stage. But I was happier still when all was over.

The next day's matinee was at the Haymarket, and was altogether an affair of light and leading. It was for the benefit of an East-end charity, which some of our West-end swells have taken under their sheltering wings, and the patronage being "distinguished" double price only stimulated the desire of society's darlings to assist in the good work. Princess Christian and the Duchess of Albany graced the show with their presence, and the house was filled from floor to ceiling with smart people. Todgers' can do it when Todgers' chooses, sir—especially "under distinguished patronage." A capital programme had been provided, and among its items probably not the least interesting to many of the kind friends in front was the scene from *Money*, played by the Hon. Alexander Yorke (Graves) and Mrs. Bancroft (Lady Franklin). The Honorable Alec is brother to the Earl of Hardwicke. He is not without ability as an amateur actor, but, of course, a handle to your name goes a long way. Still the little man really works very hard for the welfare of the East-end Home of Shelter for which this benefit was gotten up, and so he shall be commended. That Mr. Bancroft had a great reception goes without saying. But the chief attractions of the afternoon were the third act of *Othello* and the second act of *The Critic*. The opportunity of seeing William Ferriss as *Othello* and Beerbohm Tree as *Iago* was not to be missed. Spoot to say though it was somewhat of a disappointment when all is said. Ferriss seemed to conceive that he had a part to tear a cat in—and he tore it accordingly. Ferriss having set the key to the "Ercles vein," Tree seconded him right loyalty, and they shouted themselves hoarse most of the time. But Ferriss had some great moments notwithstanding, and one could not help wishing that he would more seriously devote his really noble gifts to the interpretation of the higher drama. Tree introduced much new business of excellent quality, but: somewhat evaded the facial play. Anyhow the performance was interesting.

Sheridan's immortal fooling—supported by at least ten of our most popular comedians—among whom I include Nellie Farren (Tilburys), Edward Terry (Whiskerandos), F. Leslie (Governor of Tilbury Fort), and Arthur Williams (as Sir Christopher Hatton)—and above all, with Charles Wyndham as Puff, went with one long scream from start to finish. If anything, it was too long, for when once these mummets are set a gagging there is no stopping them. Beerbohm Tree announced to the audience that the committee would be able to hand over to the charity a sum equal to nearly \$2,500 as the result of the afternoon's performance.

The long-expected and much-announced farcical comedy, *The Don*, which Mr. and Mrs. Herman Merivale have concocted for Manager Toole, was produced at his little house in King William street, Strand (hard by the American Exchange) last night. It was well received, and indeed many of its lines and incidents caused considerable laughter. No dissentient voice was heard throughout the evening, but all the same (and although Mr. and Mrs. M. have a nasty knack of resenting adverse criticism) I shall make bold to say that *The Don* is far inferior to their previous play *Toole*—*The Butler*, to wit. The plot of *The Don* is as old as the hills—perhaps older, for it deals chiefly with the confusion arising between relations bearing exactly the same Christian names and surnames. By these means a respectable middle-aged Dean of Chelms, who is about to espouse a widow (whom he loved years before she was a wife), is charged with eloping with a ward-in-chancery, who was discovered embracing him in chambers just above his own. Of course it is the old fellow's nephew who is the culprit, and the daring little wife, disguised in college cap and gown, has come to see her husband, and the rooms in question are his rooms. The whole business might be so easily guessed by all concerned that it is irritating to find it spun out into three acts, notwithstanding the fact that there are several amusing mixes before all is made clear. These include, (1) violent attacks on the *Don* by a massive widow, who when the *Don* described a widow he thought of marrying, considered he referred to her, and acted accordingly (2); the volcanic jealousy of the *Don's* real widow (3); the terrible arrest of the *Don* by the minions of the law, and (4) the *Don's* attempted escape, *a la Guy Fawkes*.

*Toole*, although awfully nervous—even more so than is his wont on first nights—acted with more comic terror and intensity than he has done for some time in similar pieces. Although the play was felt to be to a great extent unworthy of writers so cultured and clever, Toole keeps us on a roar throughout. Edward W. Gardiner, a promising young actor (who is engaged to bonny Kate Rorke), acted with spirit and refinement as the gay young nephew, and John Billington, who has been associated with Toole for so many years, made the best of a shockingly bad part for him—a fellow tutor of the *Don's*. The next best on the male side were young Aubrey Boccault (son of Dion, and the very image of him), as an aristocratic undergraduate; and George Shelton as a "college gyp." Merry Kate Phillips, happily well and strong again, was a bouncing young widow; Emily Thorne (sister to Thomas and Fred) a buxom one, and Marie Linden a delightful ward-in-chancery, whom marriage leads *pro tem*, into wholesale fibbing.

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Coquelin and company are going strong and well at the Royalty. Last Friday the "great little man" appeared in *Le Député de Bombignac*. This was the play's first appearance in French on the English stage, but an English version called *The Candidate* had a good run at the Criterion a couple of years or so ago. A great deal of fuss was made about the "author of *The Candidate*," but an examination of the original convinces me that *The Candidate* was almost a literal translation. But no more of that. Let us to Coquelin. Well, then, Coquelin's representation of *Le Député* (the part played by Charles Wyndham in the English) was one of the funniest and most finished pieces of comic acting ever seen in our time. When he comes to your nation, mind you don't miss seeing him play this. This week Coquelin has scored as *Chamilliac* in Octave Feuillet's drama of that name—a gloomy, meditative "Stranger" sort of part, quite different from those Coquelin usually attempts, but he was equal to it, and had a bit to spare.

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J. T. Nisbett, the dramatic critic of the *Times*, informs me that the adaptation of *Theodora*, which he did for *Grace Hawthorne*, has, by his advice, been shelved, and that you may take this as final, all other puff-paragraphs to the contrary notwithstanding. Also, that he has written for the *Princess*' new five-act melo-drama called *Dorothy Gray*, which contains many scenes of modern London life, and a "sensation" which has never before been attempted.

Sweet *Lavender*, the new play which *Pinero* has written for Edward Terry, is due on the 21st.

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The 150th performance of *The Winter's Tale* was celebrated at the Lyceum on Friday, with much rejoicing and a mighty wreath that was presented to the lovely Mary by acting-and-stage-manager Abud, on behalf of the three hundred and ninety-two members of the Lyceum company and staff who had subscribed, and whose names were emblazoned on rolls of ribbon that depended from the wreath aforesaid. Now, whether it was the wreath or not, I don't know, but Mary—the peerless Mary—was not well enough to play on Monday and Tuesday, but she reappeared last night, thank goodness. In conclusion let me whisper a secret in your ear—and be sure you don't let it go any further. In consequence of her successful season, Mary wanted to take the Lyceum again. Also, in consequence of her success she is not likely to take it. I could tell you why, but—well, perhaps international complications might ensue.

GAWAIN.

Notes from Paris.

PARIS, March 9, 1888.

Another success, and a big one. The Surprises of Divorce, by Alexander Bisson and Anthony Mars, is a joyous vaudeville that will save the season at the Vaudeville, as the Abbé Constantin has done at the Gymnase. Decorated at the Variétés, and Coquard and Blaqué at the Renaissance. Among all the pieces that M. Haquet's divorce bill has suggested the Surprises is the best and most amusing. The new vaudeville is not profound and doesn't pretend to be. The authors set

about to show what comical situations can result from the remarriage of divorced persons, and they have succeeded beyond all hope. To indicate how funny the piece is I need only say that on the first evening the actors were obliged at one moment to stop their parts and join in the uproarious laughter of the audience.

The piece is worth recounting in detail: Henry Duval, a rich musical composer of very slight talent; has married the frivolous and insignificant Diane Bonivard. Diane's mother is an ancient ballet dancer—peevish, extravagant, and imperious—who soon turns Duval's home into a hell upon earth. The result is that one fine day Duval attempts to box his mother-in-law's ears and the blow falls upon the cheek of his young wife. After this violent scene Diane demands a divorce. At the beginning of the second act we find Duval remarried. This time he has wedded a young lady who has no mother, Mlle. Bourganeuf, whom he met one day at a concert. She was with her father, who sat beside Duval. Profiting by the marriage of his daughter Papa Bourganeuf has gone off on a long journey and has not written to the young couple for a long while. All at once the tranquility of the happy household is disturbed by the sudden and unannounced arrival of Bourganeuf. He has returned, looking younger than ever and visibly embarrassed by a secret that he neglected to impart to his son-in-law. Touched by the graces of a young lady whom he had met with her mother at Luchon he had married her. Duval, very much surprised, asks who is the happy lady. You can imagine how the audience roared when the unlucky son-in-law finds that Bourganeuf has married the first Mme. Duval, and that he now has two mothers-in-law, one of whom is the terrible Mme. Bonivard! This scene, when the different members of this complicated family appear before the distracted composer, is one of the funniest that has ever been put on the stage. Labiche himself would not disavow it. In the third act Duval decides to force his father-in-law to divorce by making him undergo all the tortures he himself has experienced. He sets Mme. Bourganeuf against her husband, and the family jars begin. Bourganeuf bears up bravely for awhile, but his wife's temper is too much for him, and he ends by boxing her ears, just as Duval had done before him. Mme. Bourganeuf is delighted at this chance of getting a divorce from her second husband, for she will receive the fortune that he settled upon her upon the wedding-day, and will be able to take a third husband, who is waiting for her. This number three: is a young dude named Champeaux, who had been sweet on Diane when she was Mme. Duval. He has just returned from Brazil, where he owns property, and will take Diane there with her mother. "There must be some negroes in that country," says the amiable Mme. Bonivard. "I'll make them march!" As for the two ex-husbands, they console themselves by exchanging their reflections on marriage and the surprises of divorce.

There are only two leading roles in the piece, Duval and Mme. Bonivard. Both are superbly played by Jolly and Mme. Grassot. Alexander Bisson, the principal author of the Surprises of Divorce, is just forty years old. His first piece was written in 1872 for the Folies Marigny. Since then he has had several comedies played at the different theatres. The greatest successes have been the Deputy from Bombignac played at the Francais, and the Voyage d'Agreement, played at the Cluny they are rehearsing Doctor Jojo, a vaudeville, in three acts, by Albert Carré. The No uaueter will soon try to break its long streak of bad luck with a new operetta by Audran, the *Pins qui Parle*—The blonde Mlle. Berthon, of the Palais Royal, has married a rich Dutch Count.

STRAPONTIN.

The perfume of violets, the purity of the lily, the glow of the rose, and the flush of Hebe combine in Foxzon's wondrous Powder.—Cone

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The perfume of violets, the purity of the lily, the glow of the rose, and the flush

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Everybody delighted "mit dot ole cheese-nut."

## Chris and Lena.

### PERUSE THE EXTRACTS:

AVENUE THEATRE.—Chris and Lena, with the inimitable Pete F. Baker in the leading role, was the hit of the evening at the Avenue last night. The house was a good one for Monday night, and if the appreciation of an audience be a mark of merit, then this attraction must be deemed a fine one. Chris and Lena are already well known to theatre-goers here, who have enjoyed Mr. Baker's artistic impersonation of Chris in former seasons. It is one of the very best plays of its kind, full of music, wit, and whimsy, with just enough of a plot to give the excuse for bringing the characters together. Mr. Baker's German accent is exceedingly droll, and his singing makes him a popular favorite from the moment he appears. The Lena of Miss Lutie Miller is a very pleasing performance. This little lady has a good and powerful voice, is a graceful dancer, and puts into her ride all the vivacity and *naivete* it requires. Her imitation of the German accent is natural and pleasant. Mr. William E. Hines, as Tim Favery, was excellent. Mr. Hines has been on the boards for many years, and is a good comedian. The excellent dancing of Mr. Harry W. Rich was one of the attractions of the evening, and brought down the house. The rest of the

company were good. One of the hits of the evening was a burlesque of the Sullivan and Mitchell prize-fight, which was made exceedingly funny by Messrs. Baker and Hines. As a matter of fact, Mr. T. J. Farren, Baker's old partner in this piece, is not greatly missed. The play goes quite as well without him.—*The Daily Picayune.*

AVENUE THEATRE.—A large house was present last night to witness the performance of Chris and Lena by Mr. Pete F. Baker and an excellent company. Chris and Lena is a musical comedy in four acts, and has been played by Mr. Baker over 2,000 times. There is something of a plot running through the piece, in which is sandwiched a number of songs, rendered by Mr. Baker and Miss Lutie Miller. Mr. Baker is excellent in his dialect character, and adds a bit by his strong acting to the general enjoyment. Miss Miller is charmingly *naive*, and is possessed of a sweet voice. She rendered a number of new songs, and was the recipient of considerable applause. The company as a whole is a good one, and will no doubt draw large houses the rest of the week.—*Times-Democrat.*

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Come and see me, and address letters or telegrams as before, to

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### THE STILL ALARM

Certain pirates will produce it under the title of

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I will prosecute any manager who plays this stolen version of The Still Alarm with money and time. I will further state that I have BOUGHT OUTRIGHT from Captain Kidd, of Cleveland, O., the SOLE RIGHT TO STAGE USE of any hanging harness.

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# The Mirror Annual

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## DIRECTORY

OF THE

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FOR 1888.

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THE MIRROR ANNUAL for 1888 is the first endeavor to provide the contemporary stage, from year to year, with a complete, compendious and reliable record. Its scope is outlined by the following summary of the

### CONTENTS:

Chronological Dramatic Record. The dramatic events of every day in the year 1887 are set forth, the plan embracing not only this country, but England, France and Germany. The original casts of all new productions and, wherever the plays are sufficiently important, synopses of plots are given.

Necrology for 1887. In this department of the book appear accurate biographical sketches of the 154 actors, actresses, dramatists, singers, etc., that died between Jan. 1 and Dec. 31, 1887.

The Inter-State Commerce Law. The text of this important Act is printed in full, together with some account of its effect upon theatrical business.

Stars, Combinations and Stock Companies, Season 1887-88. A complete list of all recognized traveling and resident organizations in the United States.

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General Index. The index to the work, which fills fourteen pages, has been carefully compiled by an expert indexer. It is especially arranged with a view to making reference to any particular subject simple.

Illustrations. The Annual contains six full-page illustrations, consisting of portraits (in tints) of the late John T. Raymond, Jenny Lind, Marie Aimee, Alice Oates and William E. Sheridan, and a picture of the Actors' Memorial Monument, unveiled last June at the Cemetery of the Evergreens.

\* \* \* This Important Publication will be invaluable to Managers, Actors, Dramatic Critics, Playwrights, Agents, Collectors of Dramatic Works, Etc. As a reference-book, a chronicle, and a means of inter-communication among professionals in the transaction of theatrical business, it occupies a unique place in dramatic literature. The Directory alone is worth more than the cost of the whole book, giving as it does the permanent address of nearly every person actively connected with the stage. Among other things it is designed to facilitate and expedite the making of engagements, obviating the necessity for patronizing the dramatic agencies, from whose unfair and extortionate practices many actors have hitherto suffered.

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